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MODERN LANGUAGES

A REVIEW OF
FOREIGN LETTERS, SCIENCE, AND THE ARTS

EDITED BY

E. A. CRADDOCK

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MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

VOLUME II., No. 1 **December, 1920**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 4, 5 and 6, Soho Square, W. 1. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

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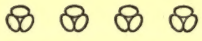
Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

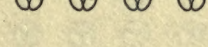
MODERN LANGUAGES is published at present on the fifteenth day of the following months: February, April, June, August, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

Observations.

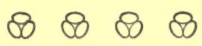
ON October 30 last, Sir Herbert Warren, President of Magdalen, delivered an address to the members of the Oxford Branch of the M.L.A., taking as his subject 'The Value of the Modern Humanities.' He sees in the Modern Humanities, aided perhaps by the fusion of the Churches and by the spiritual sanction of the League of Nations, a force which may regenerate the world. We know foreign peoples through their language and their literature, and through this knowledge will come toleration and amity.



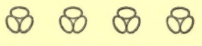
The Times, in a leader of November 1, taking Sir H. Warren's benediction of Modern Studies as its text, preaches the reconciliation of education and business through these studies. In no other branch of learning does the useful so permeate the cultural, and in no other can the world satisfy so well its material and spiritual aims. It is true that we have already the literary man of business and the business man of letters, for are there not learned advertisers and publicists side by side with business-like publishers and authors? What we do need, however, is more spirituality displayed in the conduct of business and more recognition of material facts on the part of those who guide our studies. The Modern Humanities can ensure both.



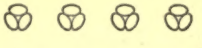
In the light of the foregoing, it is interesting to note that the Queen's University of Belfast has appointed Dr. Ignacio Gonzala Llubera to the newly-founded lectureship in Spanish. This fact is further evidence that University authorities are coming more and more to recognize that the language of over a hundred million people has claims to consideration. South America, with vast natural wealth and relatively negligible manufacturing importance, offers to industrial populations wonderful outlets for trade, and the race to secure the South American markets is to the swift in learning Spanish. It is a good thing that the Universities are alive to the movement, for they will be able to preserve the study of Spanish from taking on too utilitarian a direction.



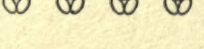
The amalgamation of the West and North London branches into one branch for the whole of London is an entirely wise step. It is not easy to foster local patriotism in the hearts of those whose work and whose homes lie in different quarters of the town, and while *North London* and *West London* are not names to conjure with, *London* has some magic in it. This fact in itself might be considered sufficient to justify the change, but there are other and weightier reasons. Most of us Londoners dwell in the suburbs, and attendance at meetings, involving frequently cross-country journeys more or less awkward, required in the past considerable sacrifice of time and energy. For the majority, a journey to some central spot has fewer terrors, and the fusion of the two branches makes a central meeting-place possible. Then, too, the combined branches will be able to ensure big meetings, and big meetings tend to produce bigger ones. On the other hand, small numbers are almost invariably followed by smaller.



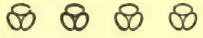
The Association welcomes the formation of new branches in Norfolk, Kent, Cornwall, and at Newcastle-on-Tyne. It wishes these new ventures all possible success, a full measure of the missionary spirit, an enthusiasm that will annihilate distance and overturn obstacles, and a career of usefulness that shall profit all concerned.



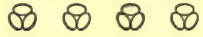
Teacher-members of the Association will be glad to learn that the Executive is taking steps to bring home to the authorities the justice of considering residence abroad for purposes of study and training when fixing salaries under the new Burnham Scale for Secondary Teachers. A memorandum to this effect has been drafted by an influential committee under the chairmanship of Dr. Macgowan.



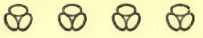
The reopening of Germany to foreigners will make possible many delayed visits. It would seem appropriate that some of the first travellers should be students and teachers of German, for they, more than most people, will be capable, not only of presenting English views of current international politics, but of learning the trend of public opinion in Germany. In this connection, the interesting communication from Professor Scripture, which will be found on another page, should be of service.



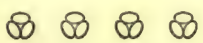
The tension which, for some time past, has marked Anglo-French political relations, shows signs of relaxing. We who have no devastated areas, whose sufferings have been so much less terrible than those of the French, have some difficulty in appreciating the French point of view. On the other hand, suffering tends to blind the sufferer to practical considerations. Should the cordiality disappear from the *entente*, irreparable harm would ensue throughout civilization. Happily the possibility is remote, but those of us who have friends among the French can help to ease the situation considerably by putting more ardour than usual into our relations, and by writing more frequently and at greater length, so proving that, whatever may be the political situation, sympathy between individuals is ever possible.



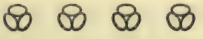
It is hoped that Members of the Association will try to make the Year Book a success; the method to be employed is obvious. The Bibliographies—to mention but one of the many useful features—are indispensable to everyone interested in foreign letters and art.



We regret to announce the death of Dr. Aloys Weiss, who, after a long illness, died on November 1 at the age of sixty-nine. He was formerly professor at the R.M.A. at Woolwich, and had been a member of the M.L.A. for twenty-five years. He leaves a widow and son and daughter, to whom we extend our sincere sympathy in their loss.



The British School at Rome has awarded the Gilchrist Studentship for 1920 to Mr. O. Keith Struckmeyer, B.A., of Trinity College, Cambridge, who passed first class with distinction in the Italian Tripos at Cambridge in June last. E. A. C.



The Decay of English Prose.

THE name of Edward Gibbon Wakefield, famous in the annals of colonization, is unknown to the historian of English literature. In the comprehensive Cambridge history he is but an item in a bibliographical list. Yet Wakefield was a writer of considerable power. His *Art of Colonization*, written in 1849, is a masterpiece of exposition, a model of how to present a great policy to the public in clear and attractive form. His *Facts Relating to the Punishment of Death*, published in 1831, written in a robust and masculine style, contains passages of no mean descriptive power. It may be remarked incidentally that this little volume contains as striking a picture of the corruption of boyhood in London as that in *Oliver Twist* and one that is more convincing because it is plain fact stated in sober language. 'I had the opportunity,' says Wakefield, referring to his own incarceration in Newgate, 'of strictly examining more than a hundred thieves, between eight and fourteen years, as to the immediate cause of their becoming thieves.' And he proceeds to describe the nurseries of crime in which these thieves were raised. If anyone doubts whether there has been social progress since the reign of William IV., he can do no better than read Gibbon Wakefield's *Punishment of Death*.

But it is not with the progress of morals, but with the progress—or the reverse—of literary style that this paper is concerned, and the literary style, not of the great lights of literature, nor of professional authors, nor of men to whom writing is an important part of the business of life, but of men whose lives are spent in other fields and who are writers only by accident.

A few years before Wakefield wrote his *Art of Colonization*, he had participated in drawing up one of the most famous State Papers in the English language, for it is now generally agreed that the literary composition of Lord Durham's Report on Canada was mainly the work of Charles Buller and Gibbon Wakefield. A classic in political science, that Report is a literary classic as well. The characteristics of the style are lucidity, ease, and simplicity. If it never rises into eloquence, it never sinks into banality or colloquialisms. Of hackneyed phrases and newspaper catchwords—that base conglomeration of which contemporary writers are so fond—there are none. One may doubt whether there has been any State Paper presented to Parliament this century written in such good, clear English, and at the same time so pleasant to read as Durham's Report on Canada.

Nor are Wakefield and Buller the only political writers of the period whose works are characterized by the combination of solid thought and

information with attractive, or at least literary, style. Herman Merivale's *Lectures of Colonization*, delivered in the years 1839-41, though somewhat ponderous in manner, are undeniably literature. John Stuart Mill began writing in the thirties, and the *Political Economy* appeared in 1848. Political warfare was enlivened by the pamphlets of Robert Lowe and Lord Brougham, and dignified by the oratory of Peel, Bright, and Gladstone.

From politics let us turn to travel. In the six years 1844-49 appeared three books of Eastern travel which took the country by storm, and at least two of which have remained classics. The three were Kinglake's *Eothen*, Warburton's *Crescent and the Cross*, and Robert Curzon's *Monasteries of the Levant*. Now none of these authors was a professional literary man, though Warburton, it is true, subsequently did a good deal of writing, and Kinglake composed a lengthy history. But they are all travellers first, and writers only in the second place. Different as the books are, they have one quality in common, a quality which is rarely found in books of information in these days—namely charm. And if *Eothen* was mainly written to entertain, the other two were written to instruct as well as please. Yet the language never sinks below a certain level of purity and distinction, the style never fails to be attractive. Information in plenty we get from contemporary travellers, but it is information in unattractive dress; graphic description is common enough, but graphic description that avoids slang or colloquialism is rare. One of the most notable characteristics of the older writers is the easiness and consistent dignity of the language employed. It is always the language of men to whom language was a part of manners and who would no more have disfigured their composition than disfigured their bearing by vulgarity. Another notable feature of their style is its leisureliness. Their travelling was leisurely and their writing reflects its spirit. They never hurried and they do not wish to hurry the reader. They sauntered and dawdled along the chosen route. Their spirit was that of the happy and careless pedestrian who has time to look at everything. They do not take us through ancient cities in express trains, nor over historic highways in motor-cars. They do not discuss physical geography, ethnography, or politics. Their facts are of a lighter kind and better suited to the average mind. For such information the serious public of to-day is perhaps too serious; it must have the purest scientific information, and a first-rate Oxford or Cambridge man would perhaps hardly dare to write an *Eothen* or a *Letters of a Competition Wallah*.

However, it may be said that our three authors, if not writers by profession, were certainly men of literary genius. But if you dip into books of travel written in the forties and fifties by men whose names will not be found even in the bibliographical lists of the largest literary

history, you will find them characterized by the same sound style and the same clear English. The present writer took the first six books about New Zealand that he found on the shelves of the London Library. Every one was written for a serious purpose. Every one is easy, and even attractive to read, though none is decorated with tinsel or bedizened with cheap jewellery. In a seventh book, *Adventures in New Zealand*, by Edward Jerningham Wakefield, the son of that Gibbon Wakefield, a reference to whom opened this paper, there is an account of whale-hunting which is as vivid and fascinating as any description in Kipling, and is marked by a lucidity and simplicity of diction which are not always found in that popular author, whose first principle of style would almost seem to be that nothing stated in plain language can be interesting.

In no sphere of writing, perhaps, is the decadence of English prose more marked than in the literature of science. There was published in 1916 under the editorship of Sir Ray Lankester a reprint of seven addresses delivered by eminent scientific men at the Royal Institution in 1854. In reading them one is struck first, and perhaps most of all, by the moderation, reasonableness, and humanity of the authors, and next by the literary quality of their essays. Of the seven lectures, six (the exception, curiously enough, is the address on the Study of Language) are marked by literary form and diction. Here at least there is no question of the professional author. The three who are most conspicuous for lucidity, persuasiveness, and fluency of style are Whewell, Tyndall, and Faraday, and of these only the first-named is remembered even partly as a man of letters. Yet they were all masters of English. Witness the following passage from Tyndall:

'The world cannot afford to lose the record of any great deed or utterance; for such deeds and such utterances are prolific through all time. We cannot yield the companionship of our loftier brothers of antiquity—of our Socrates and Cato, whose lives provoke us to sympathetic greatness across the interval of two thousand years. As long as the ancient languages are the means of access to the ancient mind, they must ever be of priceless value to humanity; but it is as the avenues of ancient thought, and not as the instruments of modern culture, that they are chiefly valuable to man. Surely these avenues might be kept open without making universal such sacrifices as those above referred to. We have conquered and possessed ourselves of continents and land, concerning which antiquity knew nothing; and if new continents of thought reveal themselves to the exploring human spirit, shall we not possess them also?'

Is there a scientist living who can write like that?

Of popular science written in good literary style there is no doubt plenty to-day, but the conspicuous feature of the writing of the middle of the last century was the number of books which combined solid contribution to scientific thought and learning with an attractive manner. Such

a book was Robert Chambers's *Vestiges of Creation*, a work which helped to pave the way for Darwin. Hugh Miller's style is unadorned, but always clear and pure, and he can write a readable description even of a geological specimen. Hooker's prose, if not distinguished, is at least never slipshod or slovenly. Lyell and Richard Owen, though their books cannot be recommended for the beach on a hot summer afternoon, never fall below a certain standard of literary merit. Whewell, on the other hand, when the subject-matter is not too difficult, carries you along as easily as the practised leader-writer.

There seems, therefore, to be a marked difference in the writing of to-day and the writing of sixty or seventy years since. It is not that there is no good prose written to-day. Far from it. Much excellent prose is produced, and not a little that is charming. Of solid eloquence indeed there is none. The prose literature of the war will not compare with that of the Napoleonic period, nor, it may be added, has any work appeared in England so eloquent as Naumann's *Mitteleuropa*. Still much highly finished literary work issues from the Press. But this is almost entirely the product of professional literary men and journalists, or else it is imaginative literature or literary criticism, or in some way closely connected with literature. Men do not now discuss the business of life—politics, ethics, social questions, science—in distinguished prose. Statesmen and reformers are careless of literary form, or destitute of literary conscience. The Muse has deserted the forum and the market-place. There is no publicist who can write like Gibbon Wakefield, no scientist who can write like Tyndall, and no traveller who can write like Kinglake.

The causes of this phenomenon are no doubt complex. The classicist will certainly attribute much to the decay of classical education, and he will advance arguments of considerable force in support of his contribution. He will point out that the three travellers who took the town by storm in the forties—Robert Curzon, Warburton, and Kinglake—were all 'Varsity men,' brought up on the classics, and he may add the names of Richard Ford and Gifford Palgrave. He will urge that it was in the days when classics formed the backbone, and even the ribs and limbs of the curriculum, that the standard of prose was high. He will contend that the study of the classics, at least at its best and broadest, comprised in itself some elements of the study of English, and that there is no finer training in style than that afforded by translations from Latin and Greek authors; witness, amongst others, the younger Pitt. He will urge that it is the classical student alone who grows up in an atmosphere of great prose, and is accustomed to read history, politics, and philosophy written in a great language. He will argue that of the two-hundred-and-twenty boys at Eton who in 1917 were specializing (see *History* for April, 1917, p. 34) the twenty-three classical scholars habitually, the thirty-six historians

and linguists only sometimes, the rest seldom or never, read fine prose. He will assert that University schools of English care little about modern prose authors, and he may quote as an example the University of London, where in recent syllabuses for an Honours Degree in English no prose writer of any date and no poetry of later date than the seventeenth century appear. He will turn to Parliament, where the conversational or business-like style of Mr. Lloyd George and Mr. Bonar Law has thrown out the stately manner of Canning and Gladstone, and point out that the tradition of the past is best maintained by Lord Curzon in the one House and Mr. Asquith in the other—both men of classical culture.

All this is true, but there is much to be said on the other side. Neither Faraday, who began life as a bookseller's errand boy, nor Tyndall, who got what little book-learning he had at an Irish national school, was a classical scholar. Robert Chambers is stated to have had only 'a fair knowledge of Latin.' Hugh Miller left school young, after a bout with his schoolmaster, which reminds us of the exploit of Amyas Leigh, except that, less fortunate than that hero, he came off second-best in the scramble, and he became a stonemason at seventeen. Of Gibbon Wakefield, his biographer, Dr. Richard Garnett, says: 'His swing owed nothing to Latin and Greek models.' Against Gladstone, typical Oxford man and classical scholar, we may set Bright, who formed his style on Milton and the Bible. Some weight must no doubt be given to the general weakening of the literary side of education caused by the introduction of science and other subjects. Absence of style is the result, to some extent, of absence of literary taste in the reading public. A century ago schools could do much to form taste, but at the present day they can do comparatively little, because for such formation much more time must be given to literature and literary subjects than is possible under modern conditions. Nor can we expect the fine flower of a feeling for style and language to blossom on an education that ends at fourteen, or even one that ends at sixteen. The reading public is far wider than it was in the early years of Victoria's reign, but it is recruited largely from classes who have no tradition of literary culture. Hence the remarkable fact that the decay of prose diction has been contemporaneous with the spread of education, both to the working classes and to women, the multiplication of universities, the invention of the Extension lecturer, and the establishment of free libraries. Some ingenious historian of the future may indeed date the decadence of English from the Report of the Endowed Schools Commission and the passing of the Elementary Education Act, and may mark stages on its downward path with the names of Balfour and Fisher.

It is to be observed, too, that the prose of information and thought appears to excite little interest amongst teachers of literature as compared with poetry and imaginative literature. For one paper published by the

English Association dealing with the former there are, quite literally, a dozen treating of the latter. For the boys and girls of this generation indeed prose works are divided into two classes—fiction, which is literature, and textbooks of information, which are not literature. They thus become accustomed early in life to the divorce between reading for pleasure and reading for information—a divorce of which their grandfathers knew nothing. The progress of science, too, has no doubt done something to kill style. In the early days of Faraday and Tyndall natural science was still a suppliant at the gate; she had to be modest in her demeanour and attractive in her manner. She is now a queen, or deems herself one, and has no need to ingratiate herself with those whom she esteems her subjects. The scientist buried in his researches is careless whether the public understands him or not; often, no doubt, he is of the opinion of Sir Conan Doyle's Professor Challenger: 'One smallest fact obtained in the laboratory, one brick built into the temple of Science, far outweighs any second-hand exposition which passes an idle hour, but can leave no useful result behind it.' Anyhow, whatever be the reason, the gulf between scientific and literary methods of expression has grown wider in the last three-quarters of a century, and the science of to-day seems to demand a rigidity of outline, a colourlessness, a mathematical precision of statement, and an absence of atmosphere, which make it repulsive to the average man.

But probably the haste and pressure of modern life have done more than any other causes to injure English prose. A few men whose occupation is writing may have the time to give thought to form and language; the busy man who writes an article or a book must say what he has to say as briefly as possible. He knows that he is writing for a public that is tolerant of slovenly construction and debased language, and he cares only to be intelligible and forceful. Style is a luxury; time is the price that must be paid for it, and it is a price that the scientist and the publicist cannot afford.

The loss is considerable. No doubt there are many things more important for a community than the widespread diffusion of a capacity to write and appreciate literary form. If popular education produces an intelligent and well-disciplined community, the ruin of style would not be a high price to pay for the boon. It is very easy to over-estimate the influence on feeling and conduct of refined taste in literature and art. Nevertheless style, like language, is part of the vesture of humanity, and it invests with dignity or meanness what it touches. A dignified language is indeed twice blest: it ennobles him that utters it and him that hears it. Grace and charm are not things to be despised. Science that finds no literary expression can only with great difficulty be appreciated by the layman. Darwinism took possession of Europe in no great length of time,

because Darwin wrote a book which any educated man could read, but Mendelism and Heredity are still dark continents to most of us, because no scientist has given them lucid expression. Philology might wear a less forbidding aspect if there were contemporary philologists who could write after the manner of Trench's *Study of Words*. A psychologist who could combine the expository powers of Huxley with the learning of James might make the fortune of his science. Nay, might not education itself, the dullest of all subjects we are constantly told, lose some of its terrors if it were presented in attractive literary dress?

G. F. BRIDGE.

The Teaching of Modern Foreign Languages in School and University.

The Teaching of Modern Foreign Languages in School and University. By H. G. ATKINS and H. L. HUTTON. London: Edward Arnold. 1920. 6s.

THIS is an eminently sound piece of work—the work of two practical teachers who have wrestled with their difficulties and worked out solutions which will stand the test of the class room and lecture room. It is a book, moreover, in which every member of the Modern Language Association is bound to feel a very special interest, as it is the work of two of its most distinguished members, who have worked strenuously on its behalf.

The dual authority is explained by the fact that the book deals with both secondary and University teaching. While Mr. Hutton is mainly responsible for the part dealing with the school, and Professor Atkins for the University section, the two authors are in general agreement throughout on matters of principle.

The first part, the school section, which occupies about three-quarters of the book, opens with a very careful examination of the claims of Modern Languages to a place in a national system of education. This statement of the case should be a very healthful corrective to those extreme reformers who are only too apt to exaggerate the *relative* importance of conversational fluency and purity of accent. The summary of the aims of Modern Language teaching well deserves to be quoted in full: 'We may define them as clear self-expression in speech and writing, intelligent recitation and reading aloud of prose and verse, the power of discrimination in private reading, discrimination both in taste and logic, a fund of information and ideas, an orderly knowledge of the content and structure of some masterpieces, the development of the sense of beauty.'

In the chapter on Organization there is a careful discussion of the nationality of the teaching staff. It is demonstrated clearly that the

organization and all responsible posts should be in the hands of Englishmen. The position of the foreign 'assistant' is also carefully discussed, and the suggestion made that under certain conditions the period of service of the 'assistant' might well be extended to three or even five years. This chapter contains a warning against the danger to the teacher of excessive specialization: 'Most teachers do better for a varied time-table,' and it is urged that Modern Language teachers should do a certain amount of English teaching. It is also suggested that teachers should keep in touch, as far as possible, with work at every stage in the curriculum. Great stress is laid upon the need for the Modern Language staff to work together as a team, modifying its peculiarities so as to fit in one with another. Teaching is far too often regarded as an individual instead of a corporate process, to the great loss of efficiency in the school.

Perhaps the most striking feature of the school section is the insistence throughout on the need for broadening the conception of the work of the Modern Language teacher by including history, geography, art—in fact, the whole culture of the foreign people. 'Our studies will mean something very superficial if we do not add to the heroes of letters and arts, of the stage and the concert-room, also the heroes of war and exploration, of government, manufacture, and trade, of the study and the laboratory.' 'We must not narrow down the humanities to a connotation for literature. We must include the arts: music and the arts of painting and sculpture and architecture, the social arts of recitation, dancing, conversation, and the applied arts of the home.' 'Literature does not exist in a vacuum; it is conditioned by time and place.' The book abounds in helpful suggestions as to how this additional knowledge can be worked in. At first it is suggested that history be taught by simple characteristic anecdotes dealing with great historical personalities. It is urged that these can be told in a simple, concrete vocabulary at a very early stage. 'Charlemagne wanted to know the time just as much as *Jean.* Louis XIV. washed and dressed as much as *Charles.* Louis XI. had a mother, a wife, a son, and a son-in-law like *Henri.* Jeanne d'Arc saw the trees of the forest and the beasts of the farmyard as plainly as *Petit Pierre.*' It is urged, too, that the pupils should give the French date 'on the clock of English history'; similarly pupils 'must place the events and the people on the map (with the date).' At a later stage the teaching of foreign history becomes more systematic; and again most useful suggestions are made as to historical texts, historical novels, memoirs, etc., which can be used at the various stages. A helpful scheme is given for the study of German history in three stages.

The chapter on Method is also full of all sorts of practical suggestions of a most helpful nature. A very necessary warning is given *re* the use of phonetics: 'The untrained teacher can mispronounce the phonetic

symbols as easily as the ordinary script.' So many teachers seem to regard the script as a panacea for all ills of pronunciation, whereas it is mainly a very useful device for avoiding false associations. In the section on Grammar great stress is laid on the fact that 'the isolated word has little importance compared with the phrase and the sentence.' The foreign association must be established. The rule or explanation based on translation is misleading. The most convenient method is the 'type phrase,' and many useful hints are given as to how this method may be used—*e.g.*, to avoid the confusion between *battre* and *bâtir*, 'la batteuse bat le blé,' 'le maçon bâtit la maison.' It is suggested also that we should avoid the word 'exception' and attempt to bring the pupils to understand apparent irregularities by grouping related phenomena.

Under the heading 'The Second Foreign Language' a very careful examination is made of the claims of Latin to a privileged position in our educational system. It is by far the most sane and scholarly treatment of the real and imaginary claims of Latin to special treatment that the present writer has read. Would that everyone in authority in English education would read it! It would lead to some truly wonderful mental clarifications.

The section on Advanced Courses contains the whole history of this somewhat thorny question. Each circular of the Board of Education is discussed and the modifications duly noted. It is pointed out that as yet the examining bodies have failed to realize the need for close co-ordination of history and literature in the higher examinations. Once more the chapter is full of practical suggestions as to method, texts, historical novels, etc., which cannot fail to help any Modern Language teacher.

The University section of the book opens with a very sane discussion of the nationality of the teaching staff. It is not necessary to quote at length, as the views put forward are the official views of the Modern Language Association as expressed in the report of the Sub-Committee of the Modern Language Association appointed in June, 1913. Broadly speaking, it is suggested that all permanent posts should in future be open to Englishmen only, whilst there is plenty of scope for the foreigner in temporary junior posts. It is gratifying to note that at last the Universities are realizing the necessity for this position if we are ever to have 'a national policy in Modern Language teaching guided by the highest aims and ideals in the national interest.'

There is a chapter on the Organization of Modern Language Teaching in the University, and one is glad to find a disposition to regard intermediate work as a prolongation of school education which had better be done at school—this would leave three years for the Honours course.

There is also a discussion of the difficult problem of how to deal with practical tests in writing and reading a foreign language as apart from the

higher work in literary appreciation and linguistic studies. The solution arrived at at Cambridge, where this practical test forms Part I. of the new Tripos, is considered; it is obviously open to the criticism that it labels a man at an early stage in his University career as a first, second, or third class man, whereas his capacity to write and converse in the language is probably improving every term. Professor Atkins is inclined to test the practical command of the language by a separate certificate examination, which might be taken any number of times. Why a man who is labelled third class at twenty-two should be prevented from demonstrating at twenty-five that he has become a first class man is difficult to understand.

The new Civil Service Regulations, Class I., are examined in the last chapter, and it is shown that at last Modern Language candidates will stand an equal chance with candidates in other subjects in this important examination.

The book concludes with a most useful Bibliography.

In the Preface it is hoped that the book will serve as a guide and encouragement to younger colleagues who stand on the threshold of their career. This hope cannot fail to be realized—in fact, not only the young teacher but the experienced one also is bound to derive great benefit from the study of this book, and no Modern Language teacher can afford to ignore it. H. NICHOLSON.

A New Book on Gœthe.

'WHEN I read again the works of Gœthe,' says Croce in his recently-published volume,[1] 'in the sad days of the world-war, I drew from them a greater comfort and calm than I could perhaps have derived from any other poet.' These words will be echoed by many who, believing that art and learning transcend national boundaries, at a time when hatred of political opponents was proclaimed as a virtue were glad to remind themselves of what German thought has meant for European civilization. A book on Gœthe by the leading thinker of Italy is a fine tribute to that conception of art as cosmopolitan of which Gœthe himself is perhaps the most prominent representative.

These chapters, which are prefixed to a number of translations of Gœthe's poems into Italian verse, do not profess to be more than a semi-popular introduction, suggesting to Italian readers the standpoint from which the poet and his works ought to be regarded; but Croce's thought is so clear, and his criticism so vigorous, that his book is worth the attention even of those who are well versed in the literature of the subject. Of this 'Gœthe-Literature' Croce has none too high an opinion, and indeed

[1] *Gœthe: con una scelta delle Liriche nuovamente tradotte,* by Benedetto Croce (Laterza, Bari, 1919.)

his main object is to bring his readers into contact with Gœthe himself, brushing aside as irrelevant or misleading a great part of the work of the commentators: of these, some, he says, were inspired merely by curiosity about personal details, while others sought to find in Gœthe a champion of a theory or tendency to which they were attached, or in some other way failed to concern themselves with the concrete figure of the artist.

It will be remembered that one of the leading thoughts of Croce's philosophy is that the various forms of the mind's activity are 'autonomous,' and that, in particular, artistic activity, though it is presupposed by other forms of thought, is not in any sense to be regarded as an inferior form which can be 'transcended.' This idea, though it is not explicitly referred to in the book before us, lies at the back of Croce's treatment of Gœthe. The reader is constantly reminded that he is studying one who was essentially a poet, and is warned against treating him as a philosopher in the scholastic sense, from whose works general concepts and consistent theories of life and the world can be derived. Gœthe himself says in a letter of 1802, quoted by Croce: 'Philosophy destroys poetry in me; I can never adopt a purely speculative attitude, but am bound at once to ask for an intuition to explain every statement, and thus return straight to Nature.' Of course, Croce is here merely laying stress on a point which has often been made before, notably in comparisons between Gœthe and Schiller, but he is perfectly entitled to assert that it has frequently been forgotten.

In his interesting chapter on the relation between the completed versions of *Faust* and *Wilhelm Meister* and the earlier writings on which they were to some extent based, Croce shows that Gœthe himself is partly responsible for the error which has been criticized. His contemporaries insisted on treating him as a philosopher, and *Faust* is the result of their appeal for an answer to the problem of the end of human life: it was hailed by Hegel as the 'absolute philosophical tragedy,' but in Croce's view the very concreteness of Gœthe's thought and the close relation in which it stood to his experience were bound to make such an attempt unsuccessful. The Gœthe of 1808 was so different from the Gœthe who composed the *Ur-Faust*, that inconsistencies were bound to appear, if any attempt was made to utilize earlier material, and this inconsistency is the price that must be paid for the survival in the completed work of scenes which were composed when the author's outlook was different. Though Gœthe says (in the dedication):

> 'Was ich besitze, seh' ich wie im weiten,
> Und was verschwand, wird mir zu Wirklichkeiten,'

the two strata of thought remain distinct in the poem, and its beauties are to be sought in the parts rather than in the whole. Similarly, the

disproportionate space devoted in *Wilhelm Meister* to theatrical matters is due to the incorporation in it of much of an earlier composition concerned with the foundation of a German national theatre, a subject in which the author later lost interest. He could not, however, bring himself to sacrifice his earlier work, and employed it with certain modifications to form part of a 'pædagogic romance' (a predecessor of Rolland's *Jean Christophe*), the latter part of which was composed under very different mental influences.

Croce's point, then, is that much of what has been written on Gœthe is devoid of value because he was not primarily a systematic thinker, and concerned himself, as a poet should, rather with images than with concepts. On this view even the second part of *Faust* ought not to be searched for profound philosophical verities, but should rather be regarded as a fruit of the poet's fancy, in which we find 'myths' rather than 'allegories.' In this connection we find the interesting suggestion that Gœthe, as the last Court poet, had the peculiar features of the second part of *Faust* suggested to him by his experience of writing 'libretti' to be set to music for Court functions at Weimar.

It is thus with the man Gœthe that Croce is concerned rather than with Gœthe as a representative of his time, or as the inspirer of modern art-forms. Gœthe is to him a great wise man and not a great representative figure. Gœthe's art is personal in an unusual degree, and stands in a remarkably close relation to his life. But this fact does not justify the almost indecent interest in his biography exhibited by many writers, who commit the very fault which Gœthe objected to in his contemporaries, who treated *Werther* as a transcript of life, or a piece of propaganda rather than as a work of the imagination. 'It ought to be clear,' says Croce, 'that, if his poetry is examined and analyzed with the purpose of securing from it information about the life of the poet, about his political, social, and philosophical ideas, about the spiritual tendencies of the times; if, in short, the way is reversed (not from the man and the society to the poetry, but from the latter to the former), we abandon the field of literary history, and abandon Gœthe the poet: so true it is that great, mediocre, and bad poets serve this documentary purpose equally, and indeed that bad poets serve it quite as well as the good.' Gœthe's art, then, is personal but not autobiographical. A knowledge of his life may help to explain his writings, but it does not do so fully, and it is quite illegitimate to argue from his writings to his life. His imagination was creative, not photographic, using yet transforming materials provided by his experience. It was by objectifying his experience that he freed himself from the fever of the 'Sturm und Drang,' and though *Werther* is 'un libro di malattia,' and the hero is diseased, yet Gœthe's representation of him is perfectly healthy. 'Werther represents not an illness, but the

cure of an illness, a fever due to inoculation, not one of real infection.' Even in the period of which Gœthe says,

> 'Du hast getollt zu deiner Zeit mit wilden
> Dämonisch genialen jungen Schaaren,'

he never lost his head, and the 'saggezza' which later characterized him was already there. His earlier period was as 'classical' as his later, if the term is taken to imply artistic perfection—a complete fusion of matter and form. But in spite of this detachment Gœthe was no superman, no 'abysmal' figure, beyond good and ill; rather his character was composed of 'tranquil virtue, serious kindness and justice, of wisdom, balance, good sense, sanity, and, in short, of all which is commonly mocked at as bourgeois.' At the same time he was not cold and statuesque, but a 'Strebender' whose constant desire was 'sich überwinden.'

This conception of Gœthe is not, of course, a new one, and Croce's protest against the character of much of the 'Gœthe Literature' has been made before, but it is good to be reminded by one of the greatest living thinkers that literary criticism is not biography, or history, or philosophy, that great men cannot be explained by psychology, and that they are the teachers rather than the mirrors of their age.

I cannot do more than refer to a few of Croce's observations on the separate works of Gœthe. A whole chapter is devoted to a charming study of the 'Pedant Wagner,' for whom he admits that he feels a certain tenderness. Faust and Wagner have often been compared to Don Quixote and Sancho Panza, but Croce finds the true parallel to the Don rather in Wagner, living as he does with full satisfaction among ideas which were scorned as old-fashioned by his age. 'His ideals are those of the Humanists and Bacon—the admiring study of ancient histories in order to draw from them prudential rules and maxims, political and moral, and the search for the laws of Nature in order to turn them to social advantage.' Though Wagner irritates the more imaginative Faust, Gœthe does not treat him satirically, and represents him almost as 'an idyllic creature, rich in virtue, and at times even interesting and moving.'

Croce does not share the enthusiasm for *Hermann und Dorothea* which prevails in Germany, where it has been regarded as expressing 'the introduction of the Homeric spirit into German poetry, the elevation of the latter to Greek levels, and the completion of the union between Faust and Helen.' He is inclined to regard it as a *jeu d'esprit* in which Gœthe amused himself by treating a domestic subject in a metre full of other associations: it is 'uno scherzo ben riuscito,' written by a mature poet who had forgotten Werther's delight in Homeric simplicity.

There can be little doubt that Croce's picture of Gœthe corresponds to the facts. Some minds are repelled by the very qualities which endear Gœthe to others. He was throughout a self-conscious artist, more

anxious, perhaps, to see life steadily than to see it whole, and ever distrustful of panaceas. Anxious above all things to avoid exaggeration, to some he will always appear cold, but among those who appreciate a union between intellectual honesty and poetical genius, and believe that the highest poetry should express universal truth rather than the spirit of an age, he will never fail to find devotees. Croce's book should do much to guide students of Gœthe into the right paths.

G. H. STEVENSON.

Tutorial Classes in French at the University.

WHAT is a University Tutorial Class? What ought to be the aims and methods of a Tutor in French? These are the questions which I propose to discuss briefly and practically in the light of my own experience as a Tutor at Edinburgh University.

At the outset, let us have a clear conception of the nature of these classes. All Tutorials are, and must be, essentially different from class lectures. In the case of the latter, a large body of students listen to the discourse of a professor or lecturer, and, for the most part, take copious notes. In a Tutorial, only a few students are grouped round the teacher, and instruction proceeds by question and answer. This reveals at once some of the main functions of Tutorial Classes in French. In the first place, they give the students opportunity of not merely hearing, but also speaking the language. Secondly, they admit of more detailed and practical teaching than is possible in the lecture-room. Last, but not least, they afford scope for cultivating personal and friendly relationships between the students and their teachers.

Giving practice in oral French is at once one of the most important and one of the most difficult parts of Tutorial work. The majority of Scotch students do not welcome at all the idea of speaking in public. Much patience and ingenuity are required to elicit more than monosyllabic answers from many, while free, spontaneous conversation is the attainment of the very few. The causes of this are various: our national characteristic self-consciousness and fear of ridicule, want of practice in self-expression, imperfect command of the spoken language, paucity of personal ideas, indifference or apathy with regard to the whole matter. What is there to counteract these?

In a general way, diffidence in speaking may be largely overcome by sympathetic treatment on the part of the Tutor. Let the students feel you are not an ogre lying in wait for the barbarism or solecism, the historical error or the unorthodox opinion. Put answerable questions, and receive encouragingly all sincere attempts at conversation. Allow some mistakes to pass rather than check continually. Watch the faces

of your students, and you will many a time see an answer trembling on their lips, requiring only the stimulus of a direct call or suggestion. In a friendly atmosphere the painful shyness and reticence will gradually disappear.

Next, however, one must overcome what may be termed the 'inarticulate state' of students. In spite of direct method teaching, many have had little practice in self-expression. In the mother tongue they are far from eloquent, and in a foreign language almost inarticulate. This state will not be wholly remedied till oral work is given a much larger place in all our teaching; till pupils are accustomed (as in France) to give lessons or explanations on various topics before their teacher and class-mates; till oral examinations, instead of being slight and subsidiary to the written tests, have an adequate scope and importance. Meantime I would suggest that Tutorial Classes, *solely for the purpose of oral practice*, be largely increased. At present, students as a rule receive one hour's Tutorial instruction per week. With groups of an average size of ten, this means six minutes to each person per week. Moreover, other exercises, such as translation, study of history or literature, claim a part of even that short time. How is it possible under these conditions to give any training in French conversation, reading, and recitation, most necessary for the study of a *living* language, and indispensable to future teachers thereof? Let us, therefore, have more Tutorials, with smaller numbers, and let us have Tutorials solely for oral practice.

Another formidable obstacle is the students' defective knowledge of French. In the case of many young students the spirit is willing but the tongue weak. Imagine trying to discuss *L'Avare*, as I have done, with students who were found to be ignorant of the words 'veuf' and 'veuve' or history with pupils incapable of giving a date correctly in French! The resulting Tutorials are a weariness of the flesh to all parties, and little profit to any. Yet one cannot at the University go back to teach the rudiments of French. What is to be done? The radical remedy would be to raise the entrance standard. Meantime I would advise boldly: 'With certain groups of students, give up the attempt to conduct Tutorials exclusively in the foreign language.' I have found on enquiry that the majority of these weak scholars are merely taking French to fill out their M.A. course, and have no intention of pursuing it further. Why waste time and energy in vain attempts at French conversation, when one could at least give them some knowledge and love of things French by the mother tongue? In my log-book of Tutorial work I find frequent entries such as the following:

'Very slow at first. Only brightened up when I took certain points in English.'

'Returning prose composition and studying poem of Victor Hugo,

le Deuil. Students brighter discussing prose in English than poem in French.' I recall also one group that I had almost given up in despair, till one day I inaugurated a discussion in English. Afterwards a student said to me quite spontaneously: 'That was the best Tutorial we ever had; I wish we could have more like that.'

Far worse, of course, than defective command of speech is the poverty or lack of ideas to express. As Voltaire remarks in his *Micromégas*: 'Pour parler il faut penser ou à peu près.' Some students seem to think little. Yet one must beware of judging them harshly and prematurely. Emerson has somewhere said that a man's speech is the measure of his experience, and experience, for most young students, is limited. Moreover, all are not versed or interested in the same subjects. I have seen students who had little feeling for the style and irony of Anatole France in *Le Crime de Sylvestre Bonnard* carry on an animated discussion about his educational theories. Others, for whom the philosophical ideas of Victor Hugo were mysteries, enjoyed his simple poems on childhood. Even the dullest are keenly interested in something. It may not be literature or history, but art or music, manual work or sport, exploration or invention. The problem is, then, to adapt the conversation to the various interests of the students, in order to lead them from the known to the unknown.

The Tutor's post is, therefore, no sinecure. Sympathy, patience, tact, versatility, are all required. Scholarship is also necessary, but in choosing the leader for Tutorials let us remember the advice of Montaigne:

'Je voudrois aussi qu'on fust soigneux de luy choisir un conducteur qui eust plustost la teste bien faicte que bien pleine et qu'on y requist les deux mais plus les meurs et l'entendement que la science.'

MARY BURNS.

Spelling Mistakes in First and Second Year French Classes.

INVESTIGATION BY THE RESEARCH COMMITTEE OF THE DEPARTMENT OF EXPERIMENT.

THE M.L.A. Research Committee* (Department of Experiment) propose to begin an investigation into the spelling mistakes made by pupils in First and Second Year French classes. They would be grateful if any members who have not already sent their names and addresses to the

* The present acting Members of the Research Committee are the following: L. de Glehn (Perse School), F. B. Kirkman (Board of Education), A. E. Orton (City of London School), E. A. Peers (Liverpool University), G. W. Wagstaffe (George Green's School, Poplar), and the Hon. Secretary. Professor W. Ripman has also been associated with some of the Committee's work.

Hon. Secretary would kindly do so, if willing to assist in helping to make this investigation a success.

The first stage of the investigation divides itself into the two following parts. Members are asked to assist in the first, if unable to assist in both.

1. The Commonest Spelling Mistakes.

The object is to obtain a list of the words most commonly misspelt in First and Second Year French classes.

For the purposes of this part, the term 'spelling mistakes' shall not include mistakes in inflections. These form the subject of the second part of the present investigation.

All that is required under the present head is a record of each word once misspelt by each pupil. Subsequent misspellings, whether the same or different, of a word already recorded as misspelt by a given pupil, should not be entered.

In order to facilitate the tabulation of results, it is requested that a separate record sheet be allowed for each pupil, and that it take the form illustrated below:

A. Z., boy, age 11·5. Form (Set, etc.) II. Fifth Term.		
Plusiers Cinque (cinq) Vint (vingt)		

A. *Z.* represents the initials of the pupil. The right hand item in the head space indicates the number of terms the pupil has been learning French. It includes that in which the investigation is made. The fact that a pupil in a First Year class is recorded as having learnt French for more than three terms, or in a Second Year class for more than six terms, must not be held to exclude him from the scope of the investigation. His record should be included among those of the class in which he is taught. The remaining items at the head of the record explain themselves. The vertical columns are for the entry of misspellings.

In making entries in the record forms, particular attention should be directed to—

(1) Legibility.

(2) Giving the right spelling in brackets except in cases (*e.g.* 'plusiers') in which there can be no doubt as to what word is misspelt.

(3) Entering *all* the items in the space at the head of the record.

The Member's name and full address should be attached to each batch of records.

Names of neither Schools nor Teachers will be published.

In addition to sending records, Members are invited to forward to the Hon. Secretary lists of what are, in their experience, the commonest spelling errors made in First and Second Year French classes.

If the amount of material supplied is sufficient, the Committee propose to embody it in a set of dictation tests. The results of these dictations, if given to a large number of classes, will serve to check the results of the present investigation. By this process, repeated if necessary, the Committee hope to establish a reliable list of spelling errors, arranged in groups of frequency.

The utility of such a list for the purpose of preventing and remedying errors need hardly be insisted upon. The teacher will know what errors to expect and to which to give special attention.

The list may also be made to serve as a basis for standardized dictation tests of First and Second Year French spelling, with a standardized system of marks. These tests, if they can be satisfactorily constructed, will supply each teacher with a fairly accurate means of estimating the progress in spelling made by his or her class, as compared with the standard rate of advance, and thus of detecting weaknesses requiring attention.

Standard tests of elementary instruction are not new. In the United States especially they are in common and increasing use. There appears to be general agreement as to their value in principle, though, as might be expected, there is considerable difference of opinion as to the relative value of particular tests.

2. THE COMMONEST ERRORS IN FRENCH INFLECTIONS.

Though these errors may conveniently be separated from those treated in the preceding part, they count nevertheless as spelling mistakes in the dictation tests of examining bodies, and may often be traced to the same causes. They should be recorded in exactly the same way.

* * * * *

The later stages of the investigations will deal with the causes of spelling errors and their recurrence, with types of spelling ability and disability, and with the relative value of methods of instruction in spelling.

E. A. CRADDOCK,
Hon. Secretary.

Cosmopolitan Reviews.

NOTEWORTHY ARTICLES.

ENGLISH.

Anglo-French Review (October).—'The Sickness of the Entente', by G. H. Perris; 'Une Maladie Artistique: la Manie du Décoratif', by C. Mauclair; 'L'Influence Anglaise sur a Littérature Contemporaine,' by R. Bizet.

FRENCH.

La Vie Universitaire (September-October).—'Les Etudiants Étrangers dans les Universités françaises'; 'Les Hommes de Demain', par Georges Ory.

Revue de l'Enseignement des Langues Vivantes (Juillet, Août-Octobre, Novembre).—'William Morris', by C. Chemin; 'L'Education de la Femme moderne', by C. Pitollet; 'Grandes Écoles et Langues Vivantes', by R. Pitrou.

AMERICAN.

The English Journal (Chicago).—'Our Pragmatic Language', by W. P. Reeves; 'A Big Business-English Project', by M. Struble.

AUSTRALIA.

The Education Gazette (N.S.W.).

The Education Gazette (Victoria).

SPANISH.

La Paraula, Barcelona (January-March, April-July, October-December).—'De l'expandiment i prestigis d'una ciènca', by P. Barnils.

Bibliography.*

FRENCH.

BOSSUET: Oraisons Funèbres du Prince de Condé et de Henriette d'Angleterre. Cambridge Plain Texts. Pp. 70. Paper, price 1s. 3d. net. Cambridge University Press.

BRUNO, G.: Le Tour de la France par Deux Enfants. Reform Exercises by Mlle. Reynier. Pp. 110. Limp cloth. Educational Company of Ireland.

CEPPI, M. and JONES, LL.: Le Français: a Practical French Course. Part I. Pp. xii +243. Cloth, price 2s. 6d. G. Bell and Sons.

CORNEILLE: La Galerie du Palais. Edited by T. B. Rudmose-Brown, M.A. Pp. liii+126. Paper, price 4s. net. Manchester University Press (Longmans, Green and Co.).

This volume contains a useful introduction dealing with the theatre of Corneille.

DUMAS, A.: Histoire de mes Bêtes. Cambridge Plain Texts. Pp. 60. Paper, price 1s. 3d. Cambridge University Press.

FLORIAN, A. R.: French Exercises. Pp. iv +134. Cloth. Rivingtons.

FOURNIER, ALAIN: Le Grand Meaulnes. Part I. Edited by J. G. Anderson. Pp. xxvii+72. Limp cloth, price 3s. 6d. Manchester University Press (Longmans).

The introduction gives a most useful survey of modern French fiction.

GAUTIER, T.: De Paris à Bruxelles en Diligence. Oxford Plain Texts. Pp. 60. Limp cloth, price 1s. net. Clarendon Press.

Ménagerie Intime. Cambridge Plain Texts. Pp. 55. Paper, price 1s. 3d. net. Cambridge University Press.

GILLET, L.: Le P. C. des Quatre Chemins. Oxford Plain Texts. Pp. 48. Limp cloth, price 1s. net. Clarendon Press.

LLOYD-WILLIAMS, G.: Trois Legendes. Pp. 80. Limp cloth, price 2s. 6d. net. Clarendon Press.

MUSSET, A. DE: Carmosine. Cambridge Plain Texts. Pp. 80. Paper, price 1s. 3d. net. Cambridge University Press.

RAYNAL, LIEUTENANT-COLONEL: Le Fort de Vaux. Oxford Plain Texts. Pp. 48. Limp cloth, price 1s. net. Clarendon Press.

RUDMOSE-BROWN, T. B.: French Composition. Pp. vii+157. Cloth, price 2s. 6d. net. Educational Company of Ireland.

GERMAN.

HEINE, H.: Buch der Lieder. Edited by John Lees, M.A. Pp. lxiii+237. Paper, price 5s. 6d. net. Manchester University Press (Longmans).

Exhaustive and scholarly introduction on Heine and his art.

ITALIAN.

GIACOSA, G.: Tristi Amori. Edited by Altrocchi and Woodbridge. Pp. xiii+160. Cloth, price $1·50. University of Chicago Press.

WILKINS, —: First Italian Book. Pp. xiv+164. Cloth, price $1·50. University of Chicago Press.

* Mention in these columns does not preclude more detailed notice elsewhere.

SPANISH.

(Le Strange, G.): Spanish Ballads. Chosen by G. Le Strange. Pp. xv+218 Cloth, price 10s. net. Cambridge University Press.

Peers, E. Allison: A Phonetic Spanish Reader. Pp. xi+111. Limp cloth, price 2s. 6d. net. Manchester University Press (Longmans).

PORTUGUESE.

Vicente, Gil: Four Plays. Edited by Aubrey F. G. Bell. Pp. li+98. Cloth, price 20s. net. Cambridge University Press.

Edited from the *editio princeps* (1562) with translation (*en regard*), introduction, and notes.

IDO.

Jespersen, O.: Historio di nia Linguo. Pp. 44. Paper. Sir Isaac Pitman.

PHONETICS.

Scripture, E. W.: Inscriptions of Speech; Tracings from Speech Records; The Organ of Voice. Reprints 308, 310, 315 from the *Volta Review*. Volta Bureau, Washington, D.C.

University Extension Meeting at Cambridge.

The main subject of the Summer Meeting of University Extension Students, which was held this year for three weeks at Cambridge, was the History, Literature, and Art of Spain. The Meeting opened with a most striking inaugural address by the Spanish Ambassador. Owing to the necessities of the case, most of the other lectures were given by Englishmen, but the concluding lecture on Spanish Medieval History was delivered by Professor Merriman of Harvard University; and the final lecture on the Modern History of Spain was from the pen of the Marquis de Lema, Minister for Foreign Affairs in the Spanish Cabinet, who, in the midst of his strenuous work, found time to write a lecture which was read to the Meeting by Dr. Cranage, Secretary to the Local Lectures Syndicate. Among the lecturers on literary and artistic subjects were Professor Yahuda of Madrid, Don Ignacio Llubera, Don Salvador de Madariaga and Don Antonio Pastor. The Spanish Church was treated by Mgr. Amigo.

A number of lectures on the Latin-American Republic supplied an interesting feature of the Meeting. Don Francisco de la Barra, ex-President of Mexico, came from Paris to address us concerning that country; Dom Domicio da Gama, Brazilian Ambassador, lectured on Brazil; Don Alejandro Alvarez, speaking in French, spoke about Chile, Sir Herbert Gibson about Argentina, and Don Bartolomé Sanín Cano about tropical America.

Although the lectures addressed to the whole body of students were not delivered in Spanish, their bearing upon Spanish linguistic and literary studies is obvious. But, in addition to this, linguistic study did form a definite and very valuable part of the Meeting. Classes in the Spanish language, arranged in co-operation with the Modern Language Association and the Anglo-Spanish Society, were held for two hours daily, and were attended by sixty-eight students, many of them teachers in schools. At University Extension Meetings held in years before the war, classes in the English language were provided for visitors from abroad. But classes for English students in a foreign language are a new feature of these Meetings, and a novelty which has been abundantly justified by the keen interest of the students and the advantages obtained by them through intercourse with teachers, such as Señor Barrajáin and Señor Alonso, using and teaching their own mother-tongue. Moreover, these Spanish classes did something towards encouraging contact between School and University in relation to Spanish studies. This topic was prominent in a conference on the teaching of Spanish in England which was held just before the close of the Meeting, and was attended by a large number of teachers.

Spanish at Liverpool, 1920.

If the Summer School held at Liverpool from August 30 to September 15 is to become, as was suggested, a permanent institution, it will prove without doubt the greatest stimulus which the study of Spanish in this country has yet received. In spite of the fact that a similar course had just been held at Cambridge, more than eighty students were enrolled,

and the Director (under whose régime the Spanish Department at the University of Liverpool has increased from twenty to sixty in less than a year) has certainly laid the foundations for a course of much greater dimensions in 1921.

The success of the School was undoubtedly due to the establishment of the closest personal relations between teachers and taught, to the careful grading of students, and to the stress laid throughout upon *work*. The mornings were given up entirely to the study of the Spanish language. The students were graded into three classes for lessons in Spanish grammar, composition, and the reading of selected texts. Besides these lessons, which were conducted by Mr. J. N. Birch, B.A., and Mr. J. H. Spear, M.A., were short conversation classes conducted entirely by Spanish instructors. Three members of the Spanish staff—Sr. Catalán, Sr. Pascua, and Sr. Jorissen—had come over from Madrid to Liverpool, and were very popular with the students, forming a real link between England and Spain. For the conversation lessons the classes were subdivided into smaller groups, no group numbering more than twelve students.

The afternoons were free until four o'clock, when we reassembled for tea. This was immediately followed by a short informal lecture in Spanish or English, dealing with Spanish or Latin-American life and letters. The principal subjects were: Granada, Toledo; The Spanish Student of To-day; Mexico and the Revolution; The Drama of Moratín; Pérez Galdós and the Spanish Novel; and a Spaniard's Impressions of England. A longer lecture at 5.30 finished each day's activities, save that a small body of enthusiasts, headed by Sr. Pascua, the most enthusiastic of all, snatched a further half-hour's daily conversation with excellent results.

Of the evening courses an eloquent series of lectures on Calderón, by Mr. Allison Peers, was the longest and most complete. It was preceded by a greatly appreciated course on Cervantes, delivered in Spanish by Don Eduardo de Solís, and by a short and practical course of lectures on Spanish Phonetics by the Director, illustrated by his Phonetic Spanish Reader.

It would be misleading to close without reference to the results of the School, to the circles which have sprung up in half-a-dozen centres for the reading of Spanish literature during the winter, and to the Society which is in process of formation, to link together those who attended the School this summer or may attend similar ones in the future.

The Director would probably not wish me to refer in detail to the wider ideals outlined by him in his final address, but all those who joined in expressing their appreciation of the 1920 School went away with the fixed conviction that those ideals would soon be put into practice. We are certainly looking forward to 1921. N. S. E.

Association News, Reports, Etc.

REPORT FROM THE EXECUTIVE ON THE WORK OF THE MODERN LANGUAGE ASSOCIATION DURING YEAR ENDING OCTOBER 31, 1920.

THE following report from the Executive touches briefly on the principal activities from October, 1919, when a report by the Chairman appeared in MODERN LANGUAGES, to the beginning of November, 1920:

MEETINGS OF EXECUTIVE.

Two further meetings took place in 1919, and ten ordinary meetings in the first ten months of 1920. The Members of the Executive for 1920, and their attendances at the ten meetings held so far, are as follows: Dr. Macgowan (Chairman) (8), Messrs. Nicholson (Vice-Chairman) (9), Saville (Treasurer) (9), Richards (Consulting Secretary) (8), Renfield (Secretary) (10), Underwood (2), Hutton (9), Miss Purdie (10), de Glehn (1), Brereton (8), Twentyman (9). Messrs. Fuller and Anthony have been co-opted during the year. A number of special and emergency meetings have also taken place.

Office.

We are at present sharing the premises of the Anglo-Spanish Society in the College of Preceptors' building, and the services of Miss Serin, Clerk to the Council of the Royal Society of Literature.

Council and General Meetings.

The Council met once in November and twice in January; a special General Meeting was held in November, and the Annual General Meeting in January at the College of Preceptors. It has been decided to resume the old practice of holding the Annual General Meeting as part of the Conference of Educational Associations at University College. An interesting programme has been arranged, and attention is called to the following features:

Tuesday, January 4, at 12 noon: Lord Askwith on 'Modern Languages and Labour Problems.'

2.30 p.m.: The Vice-Chancellor of London University (Dr. Russell Wells), Alwyn Parker, Esq., C.B., C.M.G. (Lloyd's Bank), and others on 'Modern Languages in Relation to Commerce and Finance.'

4.0 p.m.: Informal social meeting, arranged in the hope of bringing members into closer personal touch with one another. Members are invited to take tea as guests of the Association.

6.0 p.m.: Miss Fowler will show her unique collection of 300 lantern slides, illustrating French Life and Art in the sixteenth century.

Wednesday, January 5, 10.30 a.m.: Professor Prior (Cambridge) on 'English Scholars for the New Professorships, and how to secure them.'

11.30 a.m.: Discussion on Branches.

2.30 p.m.: Address by Professor Eccles (London), 'The Example of Jean Moréa.'

3.30 p.m.: Discussion on Training of Teachers.

Branches.

Two new branches have been formed: (1) Norfolk, with Miss M. Soman, the Book House, Norwich, as Hon. Secretary, and (2) Cornwall, of which the Hon. Secretary is Miss Franklin, County High School, Falmouth. The Executive highly appreciate the work which is being done by these new branches; in Cornwall especially the task of organization involves considerable difficulties.

At a General Meeting held at University College on July 3, the principle of Associate Membership was accepted. A number of resolutions and recommendations were adopted, copies of which have been sent to all branch secretaries. It is felt that branches must be encouraged to develop along their own lines according to varying local needs and conditions, with the minimum of restriction and regulation from Headquarters.

Two new branches are in process of formation; one in Kent and one at Newcastle-on-Tyne. It is hoped that the branches, existing and prospective, may be made the means of greatly increasing the activity and usefulness of the M.L.A. Miss Main, Girls' Grammar School, Rochester, has been appointed Secretary of the Kentish Branch.

Departmental Committees on English and Classics.

The part played by the Association in connection with these Committees is described on another page of this issue.

Committee on Training of Modern Language Teachers.

This Committee, consisting of Miss Purdie (Convener), and Mr. Bullough (M.L.A.), Mr. Andrew (H.M.'s Conference), Mr. Blades (A.M.A.), Mr. Nicholson (H.M.'s Assn.), Mr. Whitbread (Priv. Schs. Assn.), Mr. H. C. King (Assn. Prep. Schs.), Miss Coates (Assn. H. Mistrs.), and Miss Forrest (A. Mistrs. A.) was formed to urge on the Board of Education the necessity of carrying into effect the recommendations of the Government Committee's Report on this head, and also to frame constructive proposals. A considered statement was addressed to Mr. Fisher, who agreed to receive a deputation to discuss it. The M.L.A. may congratulate itself on having taken the initiative in this important matter. Negotiations are proceeding, and there is every hope of achieving definite results.

International Correspondence.

Boys.—564 individual correspondents, mainly English and French, have been brought into touch; twenty-six schools were paired, by which about 500 additional correspondents have been found. A growing demand amongst English schoolboys for correspondence in German is at present satisfied by communication with schools in German-speaking Switzerland. Girls.—Eight Spanish and nearly 1,000 French girls were paired with English. The pairing system works well, and, while there are inevitably a few complaints about correspondence soon being dropped, both boys' and girls' sections have been active and successful; moreover, both are financially self-supporting. In June and July the response from boys' schools in France was particularly good, but at present the demand exceeds the supply.

Exchange and Residence Abroad.

Only one exchange (with Belgium) has been effected. 104 inquiries as to residence abroad were answered in the first five months of 1920, and about 200 during the twelve months then last past. How many visits were actually arranged is not precisely known. Owing to Miss Pleydell-Bouverie's departure for abroad, the **'Residence in France'** has been taken over by Miss J. S. Beattie, of Edinburgh. We tender our thanks to both ladies for their past and future services respectively. Members knowing of addresses abroad which they can personally recommend for residence or exchange are urgently requested to send full particulars to Miss Beattie. Inquiries are being received for addresses in Germany.

Summer Schools

for the study of Spanish were held at Cambridge University, July 29 to August 8, and at Liverpool University, August 30 to September 15.

Gift of Magic Lantern Pictures.

We have most gratefully accepted from Miss R. E. Fowler, Dr. Univ. Paris, of 37, Museum Road, Oxford, a valuable gift of sixteen celluloid rolls of twenty-five views, each dealing with the times of Charles VIII., Louis XII., Francis I., Henry II., and Catherine de Medicis, as well as Renaissance French Art and Scholars. Miss Fowler is prepared to lecture on the films, or to supply explanations of them, and will show them at the Annual General Meeting.

Bibliography.

Mr. J. E. Mansion has prepared a careful and valuable list of books suitable for the French library of a secondary school. When this list has been revised in the light of suggestion and criticism it is hoped to publish it, either in Modern Languages or separately. The Secretary would be glad to hear from any member or members willing to undertake the compilation of a similar list for Italian, Spanish, or German.

The *Modern Languages Year Book*, which contains a number of valuable bibliographical sections, dealing with works published since 1913 in the principal foreign languages, may be obtained from the office for 12s. 6d. post free.

Burnham Report.

Immediate steps have been taken to urge all Local Education Authorities, when computing salaries in accordance with the recommendations of this report, to count residence abroad, whether as student or as teacher, as equivalent to service up to a period of at least two years.

The Finance Committee, on instructions from the General Meeting of July 3, have considered whether grants can be made towards the travelling expenses incurred by Members of Council or Executive in attending meetings. It was reluctantly decided that no recommendation can at present be made, owing to the uncertain financial prospects of the Association. The doubling of the subscription has not seriously affected the nett membership, but expenses are still rising in all directions.

The Executive have gladly accepted Mr. Maurice King's offer to represent the M.L.A. in the Argentine Republic.

An eight-page pamphlet has been printed for use as a Prospectus. Copies may be obtained from the office.

F. Renfield.

November 7, 1920.

DEPARTMENTAL COMMITTEE ON THE TEACHING OF ENGLISH.

THE Departmental Committee on the Teaching of English having invited the Modern Language Association to give evidence, a Sub-Committee, consisting of Miss Brew, Mr. Anthony, and Mr. Richards, drew up a Memorandum of Evidence, and appeared before the Departmental Committee on June 11.

The Memorandum dealt, among other things, with the need for co-operation between English and foreign language teachers, the basing of modern language teaching upon previous knowledge of English, phonetics and speech training as part of English teaching, practice in English composition, instruction in English grammar prior to the study of the foreign language, correlation between English and modern language teaching.

The views of the representatives were sympathetically received and discussed by the Committee, and the contention that the study of modern languages, in its broadest sense, was capable of providing a sound humanistic education met with no opposition.

A good deal of the discussion centred on the use of phonetics in the teaching of English pronunciation, the question of a standard pronunciation, and Dr. Bridges' views on the weakening of unaccented vowels.

The Committee were divided in their opinion of the value of formal grammar teaching, but the majority appeared to agree with the recommendations contained in the Memorandum of Evidence.

The interview lasted nearly three hours, and proved very interesting. Let us hope that it was not unproductive of good.

S. A. RICHARDS.

THE RELATION OF CLASSICS TO MODERN LANGUAGES.

THE Prime Minister's Committee on Classics having invited the Modern Language Association to give evidence, two summary reports were drawn up, dealing with the Schools and Universities respectively; and Mr. Hutton and Miss Purdie (for the Schools) and Professor Robertson (for the Universities) were selected to attend as witnesses, accompanied by Mr. Cloudesley Brereton, who gave much time and trouble to assisting in the preparation of both reports.

The reports emphasize the close interrelation of all forms of linguistic study, and the importance of mutual consultation and agreement between their teachers whose common problems are only soluble by common action. All languages must be studied in a spirit both practical and disinterested, since every language is a branch of the Humanities. This term includes the whole civilization of a people—its language, literature, history, geography, and art; its daily life, character, institutions, science, industry, and commerce.

The mother-tongue forms the indispensable foundation. Phonetic and grammatical training should begin in English, as well as oral and written reproduction and composition, and literary study. The first foreign language should be French, begun frequently at the age of eleven plus with at least five periods a week. No other foreign language should be attempted for two years, and not even then by a few pupils with no linguistic aptitude, who should concentrate on English alone. If Latin is chosen, modern methods should be used: phonetics, uniform terminology, oral reproductions, and in due course the 'seminar' system, original composition, and extensive reading in the foreign language. Much may be gained from the study of translations, such as Jowett's Plato and Thucydides.

There are many advantages in beginning Latin late. The First Public Examination should test the *reading* knowledge of Latin (? with dictionary). The present Intermediate course urgently needs reform, since it hinders higher education by barring specialization after the First Public Examination. The present University Scholarship system leads to unhealthy narrowing and forcing. The Schools and Universities should provide advanced courses combining French with Latin, provided French alone is studied for the last two years. No student should study more than one language for the last two or three years of his course. He may be encouraged to take Classics up to the first part of the degree course, followed by a 'final second part' in modern languages; but this may not be sufficient to qualify him to teach a modern language in a secondary school.

F. RENFIELD.

SCHOOL COMMITTEE OF THE MODERN LANGUAGE ASSOCIATION.

A JOINT meeting with the University Committee was held on June 5. A resolution was passed that the School and University Committees are of opinion that it is desirable that a compulsory oral test should form an integral part of the examination in modern languages in all the first and second public examinations for schools.

This resolution has been communicated to all the examining bodies concerned. The Universities of London, Durham, and Bristol now have the compulsory conversational test, and the Cambridge Locals Syndicate is considering the question. In some other cases there is a compulsory reading and dictation test with optional conversation.

The first part of the Report of the Sub-Committee on Tests in writing foreign languages was approved, and the second half is to be presented at the meeting in November.

A sub-committee was appointed to consider the literature papers at the July school examinations.

Another meeting of the School Committee was held on October 23. Interim reports on the work of the Sub-Committees on Modern Languages Scholarships at Cambridge and on the Literature Papers at the July school examinations were presented.

It was resolved to communicate with the University of London, asking them to adapt the syllabus of the Intermediate Arts (External) to the requirements of the Board of Education for Advanced Courses in Modern Studies.

This resolution was submitted to the Executive for approval, and was approved by the Executive in the following form:

'It was resolved that the University of London be asked to allow schools to submit their Advanced Course syllabuses to the University authorities for their approval; that such syllabuses, if approved, be accepted by the University authorities as equivalent to the ordinary syllabuses of the External Intermediate Examination in Arts for the purpose of satisfying the requirements of the latter examination.'

W. P. FULLER,
Hon. Secretary.

LONDON BRANCH.

DURING the past few months considerable alterations have been made in the arrangements for London members. Previously three London Branches had been in existence—North, West, and East—founded in 1910. This division having for various reasons proved unsatisfactory, it was decided, at a joint meeting held at the London Day Training College in February, that there should be one Branch of the Modern Language Association for London. The Committee appointed to draw up a constitution for this Branch suggested to the members present at the general meeting in October:

1. That the area of the London Branch be Zone 4, and that any members outside this zone who signify their desire to join the Branch may do so.

2. That four meetings be held in the year—in October, November, February, and March—and that these meetings take place at 5.30 p.m., generally on the first Friday in the month.

3. That at the first meeting of the Society there shall be a business meeting to elect an Executive Committee and a Chairman and Secretary to carry on the business of the new Branch, and that the nominations for these vacancies be received either before or at the meeting.

The above resolutions, put to the meeting by the Chairman, Mr. Cloudesley Brereton, were passed unanimously, and a large General Committee was elected from which an Executive Committee was appointed. The following, proposed by the Rev. W. S. Macgowan, D.D., and seconded by Mr. Mansion, were unanimously elected members of the Executive Committee: Messrs. D. B. Anthony, Cloudesley Brereton, F. Renfield, S. A. Richards, W. Ripman, G. W. Wagstaffe, and Miss Mary Dodds (Hon. Secretary).

The first meeting of the Session was held on October 22 at the new premises of the Institut Français at South Kensington, by invitation of the Chairman and Council, and was attended by about 100 members, who were hospitably entertained by Monsieur et Madame Audra and Madame Bohn. After the reception and the business meeting, the Rev. Dr. W. S. Macgowan, as the representative of the Council of the Institut, welcomed the members of the Association, and stated that this was the first public gathering that had taken place in the new quarters of the Institut. Then followed an excellent lecture on 'L'Esthétique de Taine,' by Monsieur Vieille, agrégé de l'Université, and one of the rising philosophers of the day. The lecturer spoke of that epoch-making work of Taine—the 'Histoire de la Littérature

Anglaise'; he sketched the life of Taine, showing how he withdrew from men and devoted himself to Art *which lasts*, while '*l'histoire passe*' et '*la philosophie vieillit*.'

Votes of thanks to the Lecturer, to the Council of the Institut, and to Mr. Brereton, the Chairman, concluded a very successful meeting.

Other meetings for the Session are:

Friday, November 19, *at* 5.30 *p.m.*—Demonstration on the Use of the Gramophone in Teaching French, by Miss Tregear, of Raine's Foundation School.

Friday, February 4, *at* 5.30 *p.m.*—Discussion on the Practical Value of Research in Modern Language Teaching. Opener, F. B. Kirkman, Esq., M.A. (Other members of the Department of Experiment will speak.)

March.—Reception by the Anglo-Spanish Society.

NOTE.—The Branch Secretary will be very glad to receive the names of members outside Zone 4 who wish to attend the meetings of the London Branch.

M. DODDS,
Hon. Sec.

QUEEN'S UNIVERSITY FRENCH SOCIETY.

THE yearly general meeting of the Queen's University French Society was held in the Lecture Room of the University on Friday evening, October 29, when there was a large attendance.

The Secretary's report for the past year was presented. It showed that the Society has now 117 enrolled members, and that several successful meetings, including lectures, debates, musical soirées, were held during the past year. The Treasurer's report showing a satisfactory balance in hand was also adopted.

Miss Jean M. Stewart was elected Honorary Secretary, Mr. Oliver H. Edwards Honorary Treasurer, and Professor D. L. Savory President, for the coming season.

At the close of the business meeting an address in French on 'Théophile Gautier, Poète,' was delivered by Miss Norah W. H. Scott, B.A. Miss Scott said that Théophile Gautier was, if not the greatest, at least the most original writer of the French Romantic Movement. He was not like Lamartine, Hugo, Musset, a sonorous echo of his time. He belonged to the circle of pure artists who have no roots in their own time, who are exiles as it were from their own country.

His talent was almost universal. He began life as a painter. He was well known as a novelist, dramatist, narrator, critic, and journalist, but he was greatest as a poet. Yet, strange to say, his contemporaries had never regarded him as such. From the day of the famous first production of Hugo's *Hernani*, when young Gautier, to show his hatred for the humdrum, wore ostentatiously a red waistcoat, his contemporaries refused to see in him either seriousness, good sense, or dignity. 'I only put it on once,' he said, plaintively long afterwards, 'and I have worn it all my life.' Yet Gautier was a real poet, one of those rare artists who write simply for the love of writing.

Gautier's early poetry comprised elegies, landscapes, fancies—little landscapes after the Flemish school, level plains with cobalt backgrounds, humble hills with a winding road, a rivulet prattling beneath water-lilies. That was all. But already you found here the hand of the painter, of the sculptor, the vivid colouring, the plastic skill, the piquancy and the grace that you found in the perfect magician of the *Émaux et Camées*, Gautier's next and longer work *Albertus*, slight in theme, but breathing a boldly capricious imagination, marked real progress in the art of descriptive verse. The first part of Gautier's *Comédie de la Mort* was a perfect model of the lugubrious farce, a strange mixture of sepulchral buffoonery and facetious melancholy, a very different standpoint from that of Chateaubriand's eloquent panegyrics and of Byron's passionate curiosity.

The little collection of verses *Émaux et Camées* was one of the jewels of the French language. These poems, born of a caprice or of a passing emotion, formed as it were a collection of elegant pretty articles charming to both the eye and the ear. Almost the whole soul of the artist was here with his cult of plastic beauty, his horror of ugliness, his dilettantism, his virtuosity.

Gautier, the fervent romantic, had created for himself a place apart among the romantics. His work was devoid of egotism. There was here no description of his own feelings, no psychological study. As he said himself, he was a man for whom the outside world existed; therein consisted his real originality. Gautier was, above all, a describer. He went everywhere, examined everything, and wrote down faithfully his observations, well, wittily, and amusingly. For him plastic art was the highest form of art, yet he was not without feeling; but the feeling in his work,

like the moral, was not displayed on the surface. It was at the very base of the work, because it had penetrated every part. Gautier's work has been misunderstood, because few people really love or understand the beautiful; yet Gautier would always be, like Spenser, the poet of poets—he possessed a magic wand for those who loved sincerely all that is lovely, piquant, graceful. As Joseph Autran said in his fine sonnet to Théophile Gautier: 'Gautier, who was in his youth so disdainful of the classics, is and will remain a classic in spite of himself.'

A hearty vote of thanks, moved by Mrs. Savory, seconded by Miss Cunningham and supported by Mr. Edwards, was accorded the lecturer, and the proceedings terminated.

Correspondence.

[Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed 300 *words in length.]*

CAMBRIDGE ENTRANCE SCHOLARSHIPS.

To the Editor of MODERN LANGUAGES.

SIR,

If it were possible to accept Mr. Greenwood's article concerning the award of Modern Language Scholarships at Cambridge as a complete statement of the case, most Modern Language teachers would heave a great sigh of relief.

In any case the fact remains that a number of Cambridge colleges still refuse to include Modern Languages among the subjects for which they are prepared to award scholarships. Is there any other subject in the ordinary school curriculum which is treated in this way?

Moreover, the two chief groups of Colleges that *do* offer Modern Language scholarships usually arrange for their examination to synchronize. Consequently a candidate has only one attempt at a scholarship. In what other subject has a candidate to stake his all on one throw of the dice? In other subjects, if he fails to gain an award in December he can usually try again in January or later still at Easter, and he can in most cases try his luck at Oxford also; but in Modern Languages the number of scholarships at Oxford is almost negligible.

Mr. Greenwood says: 'There is not the least reason to suppose that the standard of merit adopted by Modern Language examiners in drawing up their class list is too high or higher than that of other examiners.' Unfortunately it is difficult to accept this statement. I was recently discussing the matter with the Head of the Modern Side of one of the great London schools, where excellent work in Modern Studies is done in the Modern VIth. He said that as a result of long experience he felt it his duty to advise boys who were hesitating between Modern Languages and Modern History to specialize in Modern History because the standard in Modern Languages was so extremely high. I quote one or two definite cases. Boy No. 1 went up to Cambridge with a small exhibition in Modern Languages. At the end of his first year he not only gained first classes in French and German in his College 'Mays,' but was actually first of all the first-year men in the University, but he still remained an exhibitioner. He gained a first class in his second-year 'Mays' and a first in his Tripos, but to the end he had to be content with his small exhibition. Boy No. 2 gained a small exhibition in Modern Languages. He also gained first class honours each year in 'Mays' and Tripos, but an exhibitioner he too remained to the end. Boy No. 3 gained a £40 scholarship in Modern Languages. He has just taken a first in his Tripos this year. In what other subject do candidates who gain brilliant firsts throughout their University careers have to be content with small exhibitions? Has an £80 scholarship *ever* been given for Modern Languages? Rarely, if ever, and it is hard to believe there have not been some few really brilliant Modern Language candidates in the course of a generation. There is a further point that few Cambridge Colleges have as yet elected any Modern Language men to fellowships. It follows therefore that there can be little real anxiety within such colleges to attract Modern Language men. They cannot have their own expert examiners and must depend entirely on the recommendations of examiners from other colleges, and when the struggle as to the allocation of scholarships as between the various subjects is in progress, there is little cause for surprise if Modern Language candidates are crowded out. The position is doubtless improving and may improve rapidly, but it is still so difficult to win a Modern Language scholarship at Cambridge that Headmasters must hesitate to recommend their pupils to specialize in Modern Languages if these pupils have a reasonable chance in some other subject such as Modern History.

As to Oxford, the position is quite different. The scholarships are definitely allocated, so many to each subject, *before* the examination, and Modern Languages are practically ignored.

Yours faithfully,
H. NICHOLSON.

ON READING AND WRITING.

To the Editor of MODERN LANGUAGES.

SIR,

I do not know whether it is an argument of a reactionary temper not to be in favour of every scheme of reform, but I shall be obliged if you will let me cross swords with your correspondent from Birma,* for we stand on the same ground. I agree with his conclusions: it is a difference as to values. The present English spelling is a convention, and, therefore, in some respects a lie—or shall we say an accepted compromise? In itself, this is no ground for rejecting or changing.

The main object of a language is, its utility apart—*i.e.*, as a means of casual intercourse, the conservation of a tradition and literature, and the main object of a foreigner in learning a new language is to steep himself in a foreign world, and is not necessarily to acquire a new vocal speech. My withers are quite unwrung, even though English may be difficult to foreigners or to couriers or commercial travellers. Any serious foreign student can master the slight extra obstacle presented by the orthography; and if his pronunciation be bad, it does not matter. How often do we have the opportunity or the need of speaking or hearing the languages in which the literature is accessible to us? Is Æschylus any less alive to us than Dante? We learn languages mainly to read, not to speak, and a non-phonetic orthography does not really affect the foreign student.

For the Englishman the difficulty of time can be overcome by modifying the school-leaving age, and teaching English in an intelligent way, by reading, and historically, not by rule and primer. It may then be found that our arbitrary and synchronized spelling is not, after all, so irrational.

Any phonetic version must be false, because the universal European Latin alphabet is most inadequate, and because pronunciation of itself shifts in a few generations, so that unless the printed literature is to be kept in the same condition of flux as the language, practical reading would soon be limited to the writings of the past fifty or hundred years, or else the phonetics of one generation would be the irrational spelling of the next.

I agree with Mr. Gundry that the only countervailing advantage of our spelling is the synchronization of literature; but in the matter of values I hold that this outweighs all other considerations, since the object has been achieved at the least practical inconvenience.

LEONARD A. MAGNUS.

* See *M.L.* for August, 1920.

[COPY.]

Professor E. W. SCRIPTURE,
26, New Cavendish Street,
Harley Street, W. 1.

SIR,

I have just come across your interesting letter* in the October number of the *C.T.C. Gazette*. You probably know that one of our activities is supplying addresses suitable for residence abroad. We have lately had one or two applications for addresses in Germany. We had a list before the war which is of course no use now. I wonder if you could tell me: (1) Whether it is possible for people who want to stay with a family in order to learn the language to go into Germany beyond the Rhine, and (2) whether in the course of your recent wanderings you came across any addresses which you could recommend for our purpose. We shall be grateful for any information.

Yours truly,
F. RENFIELD.
Hon. Secretary.

October 26, 1920.

SIR,

The replies to your questions are:

(1) The route Harwich-Hook of Holland is convenient, although eight hours must be lost in Holland (time tables from G.E.R. Passports vised by German Embassy and Dutch Consulate). Object of travel had better be stated as study or science, not pleasure. Visas to be obtained before returning. Life in North Germany is very pleasant and instructive, except perhaps in winter on account of the coal.

(2) Frau. Prof. Marie Jedliczka, Berlin, Martin Luther Str. 11, has a good room, which she let, with breakfast, last summer for 100 M. a week. She is an excellent teacher of English. Her sister is a skilled pianist. The two ladies, who live alone, are very refined and kindly people.

Herrn Baurat Thomani, Charlottenbrunnenstr. 6, Berlin-Grunewald, has two large rooms, newly and well furnished, which I had for a time last summer for 100 M. a week, with light breakfast. The place is near the Grunewald Forest on the edge of Berlin.

Excellent English and other teaching can always be obtained at small cost by application to the Student Employment Bureau in the University.

The rate of exchange is now £1 = 250 M.

It might be interesting to your members to know what courses are given in English at the various Universities. The catalogues can be obtained through a bookdealer.

Yours very truly,
E. W. SCRIPTURE.

October 29, 1920.

* See below.

ECONOMICAL FOREIGN TOURING.

To the Editor of the C.T.C. Gazette.

SIR,

I have just returned from a cycling tour of about 800 miles in Germany, Salzkammergut and Tirol, and possibly your readers may be interested in some items gathered by the way. The reception accorded to the Englishman is everywhere most cordial, and the roads are excellent, except in some places in the High Alps. Food is adequate in Berlin, and becomes continually more abundant as one passes south through Saxony and Bavaria into the Salzkammergut. In Berlin the bread is black and sour. In Saxony rolls appear. In Bavaria they become usual, and in Austria both bread and rolls are good. Pepper, sugar, and milk must not be expected, but the beer is beyond praise. In Berlin it has only 4 per cent. alcohol, and the flavour is not of the best: in Bavaria, however, it is better than champagne.

The most remarkable experience is the result of the rate of exchange. £1 now buys 180 German marks or 800 Austrian crowns! The result is that a person can live in Berlin for about one-third and in Bavaria one fourth of the cost in London. In Salzkammergut and Tirol the matter becomes ridiculous. A good price for a room is ten kronen; for breakfast, ten kronen; for lunch of soup, meat, vegetable, etc., 30 kronen; for dinner of soup, meat vegetables, and a quart and a half of beer, 50 kronen. This makes in all 100 kronen a day—or 2s. 6d!

The pleasure of such a trip is great. The road leads through long stretches of pine forests in Prussia, Saxony, and Bavaria. The people, houses, scenes, manner of life, etc., change steadily. Further south one finds beautiful lakes and the marvellous Alps. Every Englishman should try to make such a trip, merely because it takes him out of himself for a while. The language? Yes, the traveller ought to speak German or go with someone who does. Why not begin to learn German this winter, and have some fun in trying to speak it next summer?

Yours, etc.,
(PROF.) E. W. SCRIPTURE.

THE MODERN LANGUAGE ASSOCIATION.

Official Address: The Modern Language Association, 23, Southampton Street, London, W.C. 1.

Hon. Secretaries: S. A. Richards, F. Renfield.

Hon. Treasurer: A. M. Saville, **Hon. Assistant Treasurer**: D. B. Anthony.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretaries at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretaries. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss BATCHELOR, Lingholt School, Hindhead, Surrey.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 19, Bellevue Crescent, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Municipal Secondary School for Girls, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, E. A. Craddock, 19, Park Avenue, Palmer's Green, N.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M.H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all—before January 31).

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME II., Nos. 2 and 3 **February, 1921**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

Editorial.

WITH the present number, the organ of the Modern Language Association enters upon a new phase of its existence. To the reader this statement may awaken merely a flash of curiosity, and lead him or her to glance rapidly through the contents with an eye to innovations; to the new Editor this same statement is heavy with meaning. Myriad questions assail him—questions of wide import, questions of practical detail—all of which are summed up in the wide interrogation, 'What is to be the policy of the journal?' The subject bristles with difficulties, which are not less acute because they are obvious.

To fulfil its purpose, MODERN LANGUAGES should be more than a mere irregularly recurring phenomenon, the familiarity of whose appearance can evoke but the contemptuous glance at the Table of Contents. It should be, for the vast majority of the members of the M.L.A., the strongest link that holds them to the Association, the firmest tie that binds them to one another; and the strength of the link and the firmness of the tie will depend on the degree to which the journal really represents the members.

Branch meetings are few, opportunities of attending them are fewer, and with many it needs an effort to stifle that question, which is one of the first symptoms of failing interest: 'What am I getting in return for my subscription?' Reader, you will get not one jot or tittle more out of the Association than you are prepared to give it. The measure of your

interest in its doings is the measure of the benefit you will derive from it. And the same is true of the magazine. If each number as it comes is eagerly searched in order that opportunities shall not be missed of finding some item of information, some subject of discussion, some new view on which you can and will throw new light, or (and this is better than nothing) with which you can find fault, the journal will become valuable to you and, incidentally, to others.

Our Association has one ideal—the development of modern languages as a force which shall play its part in the raising of humanity—it has one ideal and innumerable views as to the means to be adopted for its attainment. MODERN LANGUAGES should be the vehicle through which the Association *as a whole* spreads its ideal, co-ordinates and centralizes its activities. But, unless the rank-and-file of the Association, with their articles, their criticism, their correspondence, and their expressed opinions, make themselves responsible for the character of their journal, it will but reflect the views of the Council and of the Editor, who cannot, of necessity, be always in sympathy with the general body of the members.

Nine-tenths of the members of the M.L.A. are teachers engaged in one branch or another. These naturally are interested in teaching and all that the term connotes. The other tenth is also, we hope, interested in teaching, but from another point of view. We are aware that all teacher members are interested in matters outside their purely pedagogical sphere, and that they look to outside influences for help in their teaching: the general literature of foreign peoples, their art, their sciences, their economic conditions, provide a material that the language teacher must transmute into golden knowledge. In these things the non-teacher member finds an interest, and they must have their place in the journal. Therefore MODERN LANGUAGES will not take on again its old title of *Modern Language Teaching*, with its suggestion of cramped and narrow outlook. On the other hand, it seems good to restore to the journal some of its old functions, and to give a larger place to pedagogical questions than has been done during the past year. The difficulty is to hold the balance even.

It would seem that, if half the contents were of a general appeal and the other half dealt more especially with the teacher's problems and with the work of the Association, the magazine would more exactly reflect the policy of the latter than it has done of late.

But, let us repeat, the members of the M.L.A. have the power to vary this, directly by their own contributions and by their criticism, and indirectly through the Council; it is their right and, permit us to add, their duty to make MODERN LANGUAGES a medium by which they do their share to keep the Association not only alive, but healthy and in a position to realize its ideals.

Now to come to details. For the bulk of the contents of MODERN LANGUAGES the members of the Association must make themselves responsible, but we hope to draw deep breaths of inspiration from outside. The present number contains a *Chronique de France* from the pen of M. Maurice de Barral, editor of an important French review; this *Chronique* will have its place in succeeding issues, and, side by side with it, will appear similar articles of regular recurrence from Italy, Spain, the Scandinavian region, and, when matters have quietened down, from Germany and Russia. The writers responsible for these articles are being asked to provide information concerning the movements in literature, art, and science in their respective countries. With the same end in view, we shall endeavour to keep our readers in touch with our Universities, and the Cambridge Letter in the present issue is the firstfruits of this endeavour. Our readers may rest content, too, that they will be kept in close touch with the new books and with periodical literature dealing with modern language subjects.

We hope to be able to boast also that none of the activities of the Association and of its branches shall go unnoticed, provided that Branch Secretaries and others do their share in keeping the journal informed.

Finally, we have to announce a change in the dates of publication. MODERN LANGUAGES will appear on the 15th of each of the following months: February, April, June, October, and December. It would seem a mistaken policy to issue a magazine of this kind in the middle of the month of August, when the vast majority of its readers are on holiday. It is proposed, then, to compensate for the loss of the August number, to provide a double number in February of each year, a plan which will permit of giving adequate attention to the Annual General Meetings and Conferences of the Association. This year, in view of the fact that no magazine was issued in October last, it is hoped to publish a second double number in June, but this is contingent on sufficient matter being forthcoming.

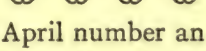
E. A. CRADDOCK.

Notes and Observations.

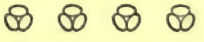
The attention of all Teachers of French is especially directed to the Spelling Errors Investigation, particulars of which will be found on p. 63.

THE Annual General Meetings of the M.L.A. this year were very successful. Some most interesting addresses and discussions were listened to, and the attendance, if not entirely satisfactory, was better than it has frequently been in the past. We believe that our readers, especially those

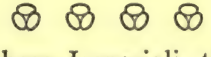
who live at a distance from London and who are thereby debarred from taking an active part in the meetings, will approve of a large amount of space being devoted to the report of our share in the Conference of Educational Associations, and will consider, with us, that MODERN LANGUAGES, so planned, is fulfilling one of its many functions.



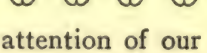
There will appear in our April number an account of the negotiations between the Association and the Board of Education in the matter of the Training of Modern Language Teachers, negotiations which were reported upon by Miss Purdie at the Annual General Meeting.



The French Institute, now housed at 1 to 7, Cromwell Gardens, South Kensington, which has been lent by the Government, is preparing an interesting series of lectures in French for the current year. In addition to M. Viviani, who was Prime Minister of France at the outbreak of the war, the following are among those coming specially to speak: MM. Eugène Brieux and Maurice Barrès, of the Académie Française, M. Elie Halévy, M. André Maurois, and M. Victor Bérard. The first lecture was delivered on January 20 by Lieutenant-Colonel A. Fagalde, who is attached to the French Embassy. His subject was 'De Charleroi à la Marne, 1914.'



The retirement of Marchese Imperiali, the Italian Ambassador, and that of M. Paul Cambon, the French Ambassador, will leave England the poorer. Their services to their own States and to this country have been priceless, and we shall never perhaps realize how much the Allied Cause owed to their efforts. The country bids farewell to these great gentlemen with infinite regret. It welcomes with real pleasure, however, the Comte de Saint-Aulaire, the new French Ambassador, who brings with him a reputation for courage and breadth of outlook which will go far to console us for the departure of his charming and brilliantly successful predecessor.



We desire to draw the attention of our readers to a course of five lectures for teachers to be given, under the auspices of the London County Council, on 'MAIN CURRENTS IN SPANISH LITERATURE,' by Don Salvador de Madariaga. The lectures will be given at King's College, Strand, on Thursday, at 6 p.m., beginning February 17. Application for admission should be made to the Education Officer, L.C.C. Education Offices, Victoria Embankment, W.C. 2, on Form H 445.

Will members note that the Lantern Films dealing with French Art of the sixteenth century, so kindly presented to the M.L.A. by Miss Elfreda Fowler, can be had on loan from the Association.

The Second Congress of Universities will assemble this year at Oxford from July 5 to July 8, and it is expected that every one of the fifty-eight Universities of the Empire will send delegates.

All members of the M.L.A. are invited to apply to the Secretary of the Anglo-French Society, Scala House, Tottenham Street, W. 1, for particulars of the Causeries which are held at frequent intervals, for the bulletins of the Society, and for the conditions of membership.

The Relation of Literature to History.

[A paper read before the East Anglian Branch of the Association at Norwich, December 4, 1920.]

My object in attempting to deal with so complex and formidable a topic as the relation of literature to history is twofold: in the first place I am anxious to stimulate discussion upon the topic in general, because it appears to me the subject of extremely vague and withal unsound generalizations in the minds of teachers as well as taught; and secondly because it seems to me to afford the opportunity for suggestions concerning the urgently needed co-ordination between the work of the School and the University. It is one of the several topics in which far too frequently the School attempts to teach what had much better be left to the University, and the University has to do what should have been done in the School.

The view of the relations existing—or perhaps rather assumed to exist—between literature and history is usually a vague mixture of two incompatible extreme positions. One of these positions is the belief in the existence of what is frequently called 'pure literature.' The other is, more or less explicitly, the position of Taine—*i.e.*, that literature is the compound of 'race,' 'milieu,' and 'moment.' The ideal of 'pure' literature is that of the classical scholar who likes to think of Sophocles as the 'pure' dramatist, and of literature as of something which can be appreciated without reference to anything outside itself. Such are, in Modern Languages, the works of Dante, Shakespeare, Racine, and Goethe. There is in general a lurking but rarely avowed belief that the 'classical' periods of French or German literature are of this kind; that this is

partly the reason of their being 'classical'; that the eighteenth century in France and the first quarter or half of the nineteenth century of German literature display a sad falling off from this high state in mixing themselves up in all kinds of philosophical, social, political, and educational tangles and side interests, and that they are *pro tanto* less pure, less great.

At the same time, the notion that literature is somehow and in some measure 'the reflection of the society' which produced it is no less firmly rooted. It is, infinitely less explicitly, the belief in the position of Taine. However little support Taine's view would find nowadays in the form in which he put it forward, this faith is in one sense justified by the fact that without it there could be no such thing as the 'literary history' which we are all pursuing as an object of study. Yet in another sense, and in the vague form in which it is accepted and taught, it is almost wholly untrue.

An attempt to ascertain by way of questions what is meant by 'literary history' is always full of surprises, and it is really astonishing how little thought is devoted to the—after all—very fundamental question whether there is or there is not any such thing. The history of 'literary history' itself, with its strange uncertainty of method, plan, and problems, is apt to shake one's unsophisticated acceptance of 'literary history' as the system of happenings and the series of lives or of publications, of the alternations of 'schools,' and the collision of 'influences,' which one has been taught. 'Literary history' is clearly more than just a string of names —whether of people or of books—with their dates. It is meant to present something that has occurred in some sequence and with some filiation. But what precisely? If something has 'evolved,' what is it that evolves in 'literary history'? Literature or art evidently does not 'evolve' like law, or science, or ethics. These things evolve by merging or incorporating, and thereby superseding an early stage in and by a later one, and this, after all, is what 'evolution' means. A chemical discovery of one age is incorporated in the advance of chemical knowledge of the next age. It ceases to have any value or interest, except for the historian of chemistry. But this clearly does not happen in literature. Homer has not been incorporated in and superseded by Virgil, nor Racine by V. Hugo, nor Ariosto by Tasso, nor even Shakespeare by Mr. Bernard Shaw. Literature, like all art, has no 'incorporating' history, and consequently no 'evolution.' The 'évolution des genres' is no escape from this dilemma; on the contrary, for there is no more evolution in the 'genres' than in the art of which they are meant to be the subsections, and in addition there are not even 'genres,' except as wholly artificial constructions of the literary historian or the learned critic who chooses to set them up to have something about which to lay down the law.

At the other extreme of method and problem, we encounter the view of literary history which has been especially prominent in Germany,

and which consists in breaking up the literature into the lives of the men who produced it. Its result is a history of literary men and women rather than of literature, and has incurred severe criticism, even in Germany itself, as 'Biographismus,' with the often very childish attempts to correlate the smallest and most trivial facts of the author's ordinary life with the characters, events, ideas, and passions, rendered in his poetry, novels, or dramas. The conception involves occasionally very strange ideas on how literature actually comes to be produced, and in any case is no more a 'literary history' than the biography of men of science or of lawyers is necessarily a history of science or of legal institutions.

And between these two extreme positions, we find that bewildering medley of currents, movements, schools, cénacles, coteries, influences, and technical 'evolutions' which, without much criticism or care of analysis, go to make up the commonly accepted concept of 'literary history.' If we add to these the more purely æsthetic view of 'literary history,' as for instance Croce's notion of criticism, and the history of art, it is intelligible that the majority of students should cling to the 'reflection of a state of society' as to something which at any rate seems fairly concrete and capable of investigation, even if it implies inaccuracies and distortions of perspectives. Indeed, these subtle falsifications would in themselves perhaps matter little, provided they were known and recognized as such.

It is not, however, the concept of 'literary history' which I wish to discuss. I merely wanted to indicate that any discussion of the relation of literature to history involves ultimately this concept, the importance of which will be apparent to every student of the subject. I return therefore to my original topic.

It is obvious that the relation of literature to history is not simple or straightforward, as is sufficiently indicated by the worship of 'pure' literature. To take two extreme examples of the differences obtaining in this relation: the French classical drama and the classical literature of Germany on the one side, and the literary phenomena of the nineteenth century, in Italy or Russia, for example.

The absence, or at least relative absence, of reference to contemporary life and history, the remoteness from actuality, the high literary quality, the æsthetic seclusion, so to speak, both of French literature of the seventeenth and of German literature of the late eighteenth century are sufficiently well known. It is, as I said, generally part of the reputation of being 'pure' and 'classical' in both instances. What I venture to think is much less readily realized is that both these periods are wholly abnormal, and that this very purity of their literature is due to the peculiar position into which it was forced by circumstances. The seclusion of French classical literature was the result of the view of

literature in general held by French society, a view differing widely from our present-day view; and of treating it—as indeed has frequently been pointed out, as for instance by Brunetière—as a mere pastime and amusement of a leisured and polite, but essentially empty-headed and vain aristocratic society. In Germany the aloofness of 'classical' literature was due rather to the absence of a sufficiently educated general reading public, and to the extreme narrowness of the circle in which it flourished. As an interesting testimony of this fact, I can quote the statement of the Marchese Gino Capponi, who spent the years 1796 to 1803 in exile with his family in Vienna, even then a literary and artistic centre. He tells us in his Memoirs of that time who were the great names of literature and drama known in Vienna. Remember that these were the years of the climax of Schiller's and Goethe's literary life, but there is no mention of either of them. The literary lumina were Klopstock, Gellert, Hagedorn, and Gottsched, and of the dramatists Iffland and Kotzebue. What a confession!

Comparing the literatures of the nineteenth century everywhere, but more particularly in Italy and Russia, with these examples, we find that here the literary works are frequently unintelligible, or certainly not wholly intelligible, without constant reference to contemporary life. The literature of the Italian Risorgimento is essentially a war literature, and is full of allusions, inferences, hidden meanings, perfectly obvious to its readers, and part of the effect they were designed to produce. Russian literature in particular developed the art of *sous-entendu* to a remarkable extent, as was only natural in a country where the free expression of opinion was a matter of evident danger. The peculiar irony is that, of all Russian writers of the nineteenth century, Turgenev is perhaps supposed to be the 'purest'—*i.e.*, the one most accessible to unsophisticated appreciation—and yet one need merely read a work such as Ovssianiko-Kulikovsky's *History of the Russian Intelligentzia* to realize that it is as true to regard Turgenev's novels as disguised political propaganda as it is to treat them as 'pure' art-novels. Even Heine, it must be remembered, said in his preface of 1837 to his *Buch der Lieder*, 'bemerken muss ich jedoch, dass meine poetischen, eben so gut wie meine politischen, theologischen und philosophischen Schriften, einem und demselben Gedanken entsprossen sind, und dass man die einen nicht verdammen darf, ohne den anderen allen Beifall zu entziehen'—a conclusive reply to those who persist in separating Heine, the author of the *Buch der Lieder*, from Heine, the pamphleteer and politician.

It seems to me clear, therefore, that the relation between literature and history, as exemplified by these two entirely different periods of literary history, cannot be the same or of the same kind; and equally clear that neither the 'purity' and isolation of the one period, nor the

interpenetration with contemporary life of the other, can claim the right to be erected into a principle of literary history in general. Yet this is precisely what is constantly done, often at one and the same time.

An attempt to analyze the relations ought, I submit, to distinguish between *different forms of reflection of history* in literature, and, secondly, between *different forms of literature* according to the degree and kind of reflection of which they are naturally capable.

A. What most people have in mind, I believe, when they vaguely state that literature reflects the society of its age, are the extremely hazy and shadowy reflections of the general ideas, the forms of polite intercourse, the position of particular classes of society which almost any work is bound to reflect to some extent. The form of address of Hippolyte to Phèdre was no doubt that customary in polite French society; the conception of love or of honour as portrayed by Rodrigue and Chimène may or may not have been that current in the corresponding circles in France of Corneille's time. But inferences of this kind are very hazardous, unless they are supported by actual facts. The extent to which Corneille accepted Descartes' view of the passions, or to which Racine fell in with Jansenist doctrine, could by no manner of means be established or brought home to anyone without the independent knowledge of Descartes or Jansenism. The notion that we get to know another people by reading their imaginative literature is altogether wrong, unless you know beforehand and from other sources something about them. Indeed, the danger of relying upon imaginative literature for this purpose has been admirably exposed by Mr. Bridge in his article in MODERN LANGUAGES for March of this year. Nor is there the slightest guarantee that any particular view expressed by an author necessarily corresponds to actuality. For, after all, is it not fiction? Is it not precisely imaginative literature? And is it not the prerogative, not to say the function, of imaginative literature to portray the non-existent, the ideal, the non-actual? This is a point to which I shall return directly in another connection.

Of a different type of reflection are the renderings of historical reality to be found in contemporary historical and local novels and dramas. Works such as those of Trollope—or, nearer to us, the Wessex novels of Thomas Hardy, or, let us say, *La Princesse de Clèves* of Mme. de la Fayette, or Goethe's *Wilhelm Meister*—at any rate *profess* to give a reflection of actual conditions. With regard to them, the situation is fairly clear; apart from the inevitable bias of the author and the exigencies of his story or drama, the rendering is presumably as faithful as possible, if only for the reason that the effectiveness of the work is designed largely to depend on this accuracy. Infinitely more complicated is the relation to historical facts of the historical novel or drama in the usual acceptance of these terms—*i.e.*, dealing with events anterior to

the author's time. To attempt to deal with it here would mean an endless digression on the romantic conceptions of the historical novel and of the relation of truth to imagination which formed so fruitful a topic of polemical discussion in almost all European countries between 1800 and 1830. The relation and the view taken of it depend invariably upon the conception of imagination which has been notoriously unstable in literary history, and especially so at the times when the historical novel or drama has been in vogue.

There is, lastly, the type of historical reflection, which might be called 'self-portraiture,' on the part of the author. And, as this is a matter so constantly exposed to misunderstandings, I may perhaps be permitted slightly greater length in dealing with it. The difficulty is, if I may put it paradoxically, that self-portraiture in the widest sense is inevitable, and in its proper sense impossible.

It is, of course, a mere platitude to say that no one can, even in imaginative literature, get outside himself, or deal with life and ideas wholly outside the sphere of his, even imaginative, experience. Coupled with the notion which still survives from the Romantic Age, that all art and poetry is 'self-expression,' it has led to the bald and crudely applied view of literature, which I described above by the term 'Biographismus,' which searches a poet's life for the most minute and most trivial models of his poetical work, and seems to believe that no one can ever even imagine but what he has actually experienced. It is that view which had to invent a love affair of Goethe's with a servant girl at Frankfurt in order to 'account' for the figure of Gretchen in *Faust*. Such are the consequences of a view of poetry and of artistic creation which the Romantics—who, after all, were poets—left in the minds of pedants. No wonder poets protested. You remember Leconte de Lisle's tirade:

> 'Dans mon orgueil muet, dans ma tombe sans gloire,
> Dussé-je m'engloutir pour l'éternité noire,
> Je ne te vendrai pas mon ivresse ou mon mal,
>
> Je ne livrerai pas ma vie à tes huées,
> Je ne danserai pas sur ton tréteau banal
> Avec tes histrions et tes prostituées.'

But—and this is a point of capital importance when dealing with art or poetry—it is never a question of *general* ideas or experiences, but of the particular, concrete, individual ideas and experiences of which poetry and art are made. And the whole conception of self-expression requires severe modification in view of the fact that we are dealing with *imaginative* literature and with art, not with rhetoric or pamphleteering or book illustrations. And to descend from generals to particulars: Where are actual and attested instances of concrete, particular 'self-portraiture' in literature? I do not mean that they do not exist. But in this matter,

it is most important not to be satisfied with vague suggestions and inferences, but to go to original sources, and to trust only well-attested evidence. The idea of self-expression, and, consequently, of self-portraiture, has been so grossly misused and abused that the utmost care is required in dealing with presumed cases of it.

For, apart from the gravely underrated powers of imagination of the poet, the theory of self-expression has wholly neglected the unquestionable fact that the 'literary' personality of a poet is not identical with his 'practical,' normal personality. The imaginative experiences of the artist are not those of the normal practical person of everyday life, and, consequently, the personality which we meet in an author's works is not that of the man who ate and drank and slept and did the ordinary business of life. The distance separating them may be wide or narrow, but it is always there, for without it there is no such thing as artistic or literary production. This is the fundamental feature in all art, and is the condemnation of so much that passes as literary history, which is mere biography masquerading as literary history. It is also the reason why in the last resort self-portraiture is, as I said, impossible; for by the mere process of transferring, in cases of deliberate self-portraiture, the 'practical' personality into the imaginative sphere in which alone it can become literature, the self-portrait ceases to be a portrait of the self and becomes the portrait of an imaginary personality. Indeed, it occasionally happens that the starting-point of creation in poetry and in art is a kind of *reverse* self-expression, or the creation of an imaginative personality, *antithetical* to the normal personality of the author. Instances of this process are well supported by evidence, and are, of course, in a sense only natural. All imaginative creation is the formulation of an ideal, and it is, after all, of the essence of an ideal to stand opposed to actuality. Thus the coward will regard the hero as an ideal, the emotionally excitable the stable and decisive mind, the turbulent the serene, the uncouth the gentle, the dreamer the man of action. The consequences are sometimes most surprising. No one would ever have thought from Mozart's music that he himself was a melancholic, nor from Watteau's pictures that he was by nature of the most gloomy and unsociable disposition. I have a strong suspicion that Goethe's constant apotheosis of 'serenity' is similarly of this 'reverse' self-expression; unfortunately, the reputation of his literary personality has so far overlain his real personality that it is difficult to get conclusive evidence of this fact.

Self-portraiture demands the utmost narrowing of the distance separating the imaginative from the normal personality, despite the increasingly pressing danger of overstepping the limit between them. It consequently requires a quite exceptional degree of emotional and

imaginative command to carry it out successfully. It is most easily done for short spells, so to speak, namely in lyrical poetry, though even here, for all the ease of transfusion and the homogeneity of the medium, self-expression as commonly understood is by no means so simple an affair as is usually believed. It is one of the most difficult and subtle, but also most fundamental points of literary history to investigate the extent and degree of identity or difference between the 'literary' and the 'normal' personality of an author, for here we find one of the main springs of his literary creation.

B. After these considerations it would be waste of time to discuss at length the different forms of literature according to the degree of historical reflection they are capable of giving.

It seems to me obvious that what we call 'belles lettres' will reflect historical actuality either not at all or in anything but a direct way. Being imaginative literature, they will reflect the literary but not the normal personality of the author, and in this manner the historical background of the poet's age will appear in a doubly refracted light. Lyrical poetry may indeed present the best conditions for more direct reflection, but is by its very nature exposed to reflect his *personal* ideals rather than those of his time. Apart from the local novel or topical drama, neither epic nor dramatic literature offers an unambiguous or direct picture of the times beyond such general reflections which, as I pointed out, are no indications at all without the additional and independent knowledge of what may be expected to be reflected in them. The drama in particular is apt to suffer by too narrow historical interpretations, to the grave harm of its poetical and lyrical qualities. A dramatist who has always suffered much through historical and topical interpretations is Ibsen.

Infinitely more direct are the relations between philosophical literature and history, though even there it is well to bear in mind that philosophy represents primarily the author's ideals, which may or may not be in accordance with those of his age.

The directest and most evident, and hence most instructive media are unquestionably memoirs and diaries and letters. All of these forms of writing are distinguished from 'belles lettres' precisely by being the records of personal and not imaginary experiences, representing not the literary, but the practical, normal personality of their authors, and being *pro tanto* direct evidence of the historical background of their age.

If I may be allowed to apply the gist of my remarks to the question of a practical co-ordination of the work between School and University, I should like to start with the question: Why are we teaching or studying foreign languages? What is the object we are trying to realize?

We are, I take it, attempting to enlarge our mental horizon and to

widen the basis of our culture, by opening our mind to ideas, opinions, and ways of thinking and feeling other than our own. We are consequently trying to understand the ways of other nations, to appreciate what they appreciate, or at least to understand why they appreciate certain things; incidentally to share in the enjoyment of some of the great works of art produced by other peoples, though I am anxious to add at once that this enjoyment should by no means be confined to literature, and that the appreciation of the works of literature of another nation is merely a part of understanding their 'ways of thinking and feeling' in general. It is, in a sense, much the same thing whether you can appreciate Racine or Ariosto, and whether you understand the French point of view of the Treaty of Versailles or the Italian view of the Battle of the Piave. For, to anticipate an objection, let me explain at once that the appreciation of any work of foreign literature means in the first place appreciating it as the foreign public appreciates it; it is produced for them, not for us, by its author. At the same time it is for us to add what we can from our own point of view to the understanding and critical evaluation of it. To appreciate Racine means consequently to read and understand him with the French mind in the first instance. How can we do so without realizing as far as possible the mental background and associations of the Frenchman? And what are this background and associations but the history of his civilization and culture? Explicitly or implicitly all Modern Language teaching is aiming at access to this mental world, and is directed to securing something of the same response to impressions as would be evoked in the foreign mind. This flexibility of attitude is, of course, the essence of all culture and education, and the variability of response and accuracy of adaptation the symptom of educated intelligence.

Yet, I confess that I agree profoundly with Mr. Bridge when in his article he says that: 'When one remembers that . . . a great number of young men and women, most of whom will become teachers, will read little besides imaginative literature between sixteen and twenty-one, one is not altogether satisfied with the outlook.' This predominant interest and preoccupation with imaginative reading and study is not going to achieve what I have attempted to describe as the object of Modern Language study. It will not help us to an understanding of another people, for it will not put us in possession of the knowledge of their history or of the cultural background of their minds. It will not even secure the rudiments of the associations required for an æsthetic appreciation, such as the foreign mind will bring to it. We are like tourists visiting an old château and admiring its turrets and staircases, its tapestries and furniture, compared with the children of the house who remember the familiar flight of steps and their mother sitting in the armchair, and recognize the faintly remembered features of their grandfather in the picture over the fireplace.

And however much we may try by sheer appreciation of the *things* to gain access to the *mind* of the son of the house, he will smile pityingly: 'Yes, of course, it is a beautifully carved chair; but, you see, you don't remember . . . it means nothing to you.' And so we go on admiring the things without ever a thought of the people who once lived with them.

And yet the task of learning to see things in their historical and intellectual perspective should be neither so difficult nor so unattractive. Educationally it would be infinitely sounder than the half-baked, æsthetic education which has been so long the rule in Modern Language study. It would make for much greater precision and accuracy of thought and would be an intellectual stimulus of the first order. By no means would I banish the reading of imaginative works from school; but I think that the emphasis should quite definitely be shifted from them to history and thought. Literature could be used, if used wisely and sparingly, both for its own sake and for the sake of illustration. I have tried to express what I mean elsewhere[1] by saying: '(The works of literature) are the illustrations to the letterpress of history. We persist like children in looking only at the pictures without ever reading the book. The needed change means precisely that we should first read the text and then enjoy the illustrations. Not that I mean to urge the opposite error of a purely historical appreciation of literature. The illustrative value of literary works is not their essential value or *raison d'être*. In a way it is a perversion of literature from its true function. But the æsthetic appreciation of literature, especially of classical periods, is a task requiring maturity of feeling and experience usually beyond the capacities of a child or even of an adolescent, and to force it so often merely spoils for ever after any real or genuine pleasure in its works. To make an illustrative use of literature not only does not expose great works to the bored disgust of immature readers, but will positively enrich their enjoyment of them when they are capable of reading them with æsthetic understanding.

'Rather than study Racine, let us study the France of Richelieu and Louis XIV.; rather than Lessing, the Germany of Frederick the Great and Joseph II.; rather than Pushkin and Turgenev, the Liberation of the Serfs—until the age is reached in which the intellectual and artistic greatness of these writers can be grasped in the perspective of the movements of events and ideas amidst which they lived and worked. It is the almost complete absence of any such perspective, coupled with a vague impatience at being worried afresh with "these old bores," that renders the beginning of University study of foreign literatures so exasperating a task. The feeling of nebular vagueness, the lack of any grasp of any reality or of a sense of historical continuity in the world's happenings on the part of young students, together with a kind of

[1] *Year Book of Modern Languages*, 1920, p. 23.

indoctrinated æsthetic dilettantism, constitute the emphatic condemnation of our former system of Modern Language studies.'

More especially would I urge the abandonment of the teaching of literary history in schools. As I have tried to indicate, literary history is a thing of infinite complexity and constant flux. It is a matter, I believe, wholly outside the range of interests and ideas of children and even of adolescents. Philosophy, on the other hand, would, I should have thought, be a subject admirably suited to the intense intellectual curiosity of older children whose intellectual capacities, I incline to think, considerably outrun at that age their emotional development or more purely theoretical interests.

But the foundation should, in my opinion, be the study of history—political, social, and intellectual history—with a correlated study of geography, physical, political, and economic. Assisted by the reading of memoirs and letters, and of such imaginative literature as can be used by way of illustration, such a course, valuable in itself and stimulating to further reading, would provide an admirable stepping-stone for the later University courses. The present necessity of making up for lost or wholly uncultivated ground, coupled with the breaking down of all kinds of rigid notions on literature and literary history, means a waste of time for which there would seem no justification, if once a proper co-ordination between the work of the School and the University could be achieved.

EDWARD BULLOUGH.

Factualism in Russian Literature.

THERE are many ways of telling a story, and the basic criterion is whether the narrator is talking about himself or describing others' experience; or again, whether, even if he profess to be a recorder of incident, he is not, consciously or unconsciously, glossing and perverting. The object, presumably, is to represent 'the real John' (known only to his Maker), but there may be the contamination of 'John's ideal John' ('never the real one, and often very unlike him'), and 'Thomas's ideal John' ('never the real John, nor John's John, but often very unlike either'). In other words, there are the moralists, or purposeful writers; the romanticists; the mediævalists; the so-called 'realists,' whose visual powers are so limited as to preclude the X rays of introspection—human design, in fact, in all its grades. There is the Court poet; the satirist who sees things awry; the romancer of physiology or politics; the writer of historic novels, in love with his own preconception of a past age; the voluptuary of the flesh or of the spirit—might one not call St. Theresa

a sensualist of the mystic adoration? The one element that is rare is the intuition that can depict things as they are, without importing religious dogma or personal predilections, the plain tale which will raise neither laughter nor tears, but let the *lachrymæ rerum* of the ἄσβεστος γέλως speak for themselves, who dare look at life whole and undraped; photographers, if you will, but with command over all the rays of the spectrum.

It is this high service to literature, impersonal intuition, that Russian literature has brought to the world: a detachment which is not that of the *poseur* or the convinced fatalist.

Russia, throughout all her history, has always been a country of vastitudes, the great Gromboolian plain, undelimited, too titanic to be effectively great. Her literature has none of the haunting phantasy of the Celt, none of the rationalism of the Greek. Russia has been a country so circumstanced by geography as to be always helplessly hopeful, ever all but crushed, face to face with stark reality.

Her profane literature begins with that wonderful series of Chronicles, which are probably more perfect than those of any other country. It may be apposite to compare two self-revelations of Russia in distress. In the year 848 the Slavs of Kiev were anarchic, and the Chronicle relates that they sent an embassy to the Northmen in these terms:

> Our country is good and large and fruitful, but there is no good governance in it, because we have no elders; so come and be our princes in our land and rule over us.

In 1905 Russia was in the turmoil of her first abortive Revolution, and Father Gapon presented on 'Bloody Sunday' the great petition of the Petersburg workmen. The following passage occurs in it:

> We, the workers of the city of Petersburg, our wives, our children, our helpless parents, have come to you, Sire, to seek justice and defence. We have become poor, we are oppressed, overloaded with intolerable toil. We are insulted, we are not treated as men. . . .

The historic document proceeds to tabulate the detail of the political redress claimed:

> In the opinion of our masters, everything was illegal: every request of ours was a crime. . . . Sire, there are over three hundred thousand of us here, and they are all of them men only in appearance, for we are not admitted to a single human right. . . . You are set up for the happiness of the people, and this happiness the officials wrench out of our hands.

And in this same document there is the petition to have workshops so constructed that they may work free from draughts and rain and snow. The picture is all the more poignant for this one piece of physical deprivation amid the revelations of the misery of soul.

To return to the Chronicles. In the year 1170 we read:

> God put a good thought into the heart of Mstíslav Izyaslávich on behalf of the Russian land; for he wished her well with all his heart. So he summoned his brethren and took counsel with them, and said: 'Brothers, have compassion on the Russian land, and on your domains; for the enemy every year carry away the peasants in their tents: they cut down the forests, and raid us.'

Or again (1103):

> In the spring the husbandman sets out to plough, and the nomad arrives, strikes him down with his arrow, enters his village, seizes his wife . . .

We have the presentation of the facts and no comment: what more is needed?

The Chronicles are not altogether popular literature, for they were compiled by monks: but they exhibit this characteristic factualism. In the oral tradition of the Ballads the same unromantic trend of exposition is observable: the festivating at the Court of Vladímir is merely described:

> All at the feast were joyously merry, all at the feast were boasting aloud: the fool boasting of his young wife, the dolt boasting of his golden treasure, the wise man boasting of his aged mother, and the strong man of his strength.

This directness, in these popular tales, often leads to inadequacy or even baldness; for instance, there is the Titan Svyatogór, who is so huge that the earth cannot bear his weight: yet all that one ballad relates of him is:

> Svyatogór sank into the mire up to his knees, and over his white face there flowed not tears, but blood. Where Svyatogór sank down he could not rise: and that was his end.

But the popular ballads, within the rigid compression of factual description, often attain literary merit. Many instances might be given: this one of Churílo Plénkovich, the coxcomb and dandy, should not be passed over:

> The youth Churílo walks in the streets and in the by-lanes: and he shakes his yellow locks: his yellow locks scatter like pearls that roll down and escape. And, gazing on the beauty of Churílo, old nuns in their cells bestir themselves; and, gazing at the beauty of Churílo, young maidens pull at their high boots . . . gazing at the beauty of Churílo, fair damsels pull down their head-dress. And the young Queen Opráksa said to Prince Vladímir, 'Let Churílo be my chamberlain!'

This is more than studied 'impressionism.'

In Russian literature it is especially important to dwell on the oral traditions—both in music and in folk-song—as Russia, largely owing to

the tardy development of her resources, has so far benefited from her backwardness, in that her wealth of folk-lore is immense and extant. Her folk-tales betray the same characteristic feature. In these tales there is, of course, the element of the imaginary and the non-existent (whereas in the Chronicles and Ballads the narration always proceeded on the lines of what was deemed credible); but again, there is no attempt to create any of the Greek grace, the French pointedness, or the vague and remote glamour of the Irish tales. As compared with Grimm, there is nothing of the sentimental moral tone; nor any of the cosmogonic philosophy of the Norse. Once again, it is narration, but in the plane of the incredible, and this aspect is always frankly avowed in such of the delightful epilogues and forewords as abound in them in conventional forms. A few may be cited:

> I was present at the feast, drank wine and mead; it flowed up to my whiskers, but never entered my mouth: in my soul I felt drunk and sated.
>
> We say we are wise, but our elders dispute this: 'No, we were wiser than you'; and a tale is told that a long time ago, when our grandfathers and great-grandfathers had not been born, in some kingdom in some country there lived a man who . . .
>
> I should have liked to see the Prince and Princess; they were just poking their heads out of the door, but whilst it was opening, I slipped and fell down.

Or again, of the soldier who had taken Death captive:

> The soldier was left behind and could not find a home either in Heaven or Hell, and for long after he still had to live and go on living in the white world. And after very many days he died.

Or, after a pious story of virtue rewarded, this epilogue:

> Then the wolves wept cows' tears.

The variety of these folk-tales within these trammels of national style and to the absolute exclusion of the utterly fantastic (such as fairies, elves, etc.), is as great as that of the life out of which they have been hewn. The humour in them is, like the tragedy, incidental to happenings. One typical story may be quoted in full; it reads like the satire of Dostoevski at his quietest and best:

> A certain Archimandrite got up early for matins; he went to the font and saw in it the unclean spirit, laid hold of him, and crossed him.
>
> The devil begged for mercy: 'Let me go, Father; I will do you any service you require.'
>
> The Archimandrite said: 'Will you carry me between matins and mass to Jerusalem?'
>
> 'I will, Father, I will!'
>
> The Archimandrite let him go, and between matins and mass

> managed to go to Jerusalem and back, and return in time for mass. Questions were asked, for everyone was astounded at the rapidity of the journey to Jerusalem; and the Archimandrite was asked, and this is what he told.

If, so far, attention has been turned mainly to popular literature, it is because this native-born manner lies at the root of cultivated literature in Russia. True, when artistic literature came to its very late birth in Russia, it was first imitative, in the worst degree, of French sham classicism, of German goody-goody sentimentalism, and later of the romanticism of Walter Scott and the elaborate desperation of the devotees of Byron. But it would seem as though Russian literature never became great, until it shed the schooling which, indeed, lent it the all-essential form hitherto lacking, but unable to satisfy the Russian soul. Then the same feature of factualism recurs; the great poets (such as Púshkin) narrate episodes of Russian history or (such as Koltsóv) depict the joys and miseries of Russian life, rural or urban.

Possibly the highest flights of poetry ought to take phenomena only as a theme to be transubstantiated into the living and eternal spirit, of which, in some philosophies, facts and life are only shadowy presentations; very often poetry that aims at fact misses reality. One might compare *Queen Mab* and the *Skylark*, *Henry V.* and *Macbeth;* the lyrics and the narratives in the *Earthly Paradise*, the metaphysical sections of the *Divina Commedia* with the sublime poetry where Dante transcends his scholasticism; so, perhaps, it is this trail of factualism that shackles the Russian Muse. It was in the novel that Russian genius rose supreme. This fact was partly occasioned by adventitious circumstance. To go no farther, the novel was the only medium for a free press in which social misfits could be exposed: but here again, the redeeming obverse of Russian factualism comes to its rescue. In England we have too many examples of novels with a purpose, tracts with a love-theme or narrative flung round them, like the sugar-coating of a bitter pill. In Russia, the realm of observed life covered the whole of life spiritual and physical; the authors, one and all, had been taught in the grim school of oppression, the hunger of the flesh and the thirst of the soul. The ideal Russian novel may be compared with a *Robert Elsmere*, written by a Dante with the vivid insight of a Shakespeare, who all his life had been an outlaw at home or an exile abroad. Fact in Russia beggared fiction.

It should be needless to add that every writer, more or less unconsciously, selects his range of facts. An Artsybáshev writes stories of sexual abnormality, but not with Zola's scientific pretermission of the spiritual factor, nor with a dirty delight in raking up filth. A Gorki describes the refuse of mankind, but portrays them human.

Leo Tolstóy and Andréev describe brothels, and depict the salvation of

the prostitute, the degradation of her patron or client. Gogol, probably the greatest satirist and humorist of Russia, can provide for us in *Tarás Bulbá* an unvarnished picture of the barbarity of the Southern Steppes, and of the noble ideals that underlie the uncouth fanaticism of the Cossacks.

Turgénev and Goncharóv reveal in masterly fashion, without adulation or propagandist bias, the futile idleness of the landed aristocracy of the 'sixties—about the time of the emancipation of the serfs. And the method is always the setting forth of fact. One salient instance might be given. When Anna Karénina in despair commits suicide by flinging herself under the wheels of a passing train, the chapter begins with a graphic but not over-detailed account of the passengers and the station and the guards, and how Anna regarded and interpreted these commonplace incidents. Then she makes her resolve.

> She wanted to fall under the first car, which was already half past her; but the red bag which she had begun to slip off her arm hindered her, and then it was too late. She had to wait for the second coach. A feeling like what she felt before entering the water to bathe seized her, and she crossed herself. . . . At the exact moment when the space between the two wheels was opposite to her, she flung her red bag aside, lowered her head to her breast, and fell on her hands under the coach, and with an easy movement rose on her knees as though she were going to rise. And then she became frightened at what she was doing. . . . She tried to rise and get away, but something huge and implacable crushed her head and back. 'Lord, have mercy on me,' she murmured, seeing it was hopeless to contend. A man working on the line made some remark. The torch whereby she had read the book full of anxiety and disappointment, grief and evil, flared up with some brighter light, disclosed to her what had before been in the dark, flickered, began to die out, and then was for ever dimmed.

This is the climax of the tragedy: the description of the circumstance is so exact that it might have been written for the coroner's inquest. Yet, without any moralizing, Tolstóy has laid bare that deeper content of which the coroner would never have been cognisant. And it is only when he consciously moralizes and preaches, that he becomes unconvincing.

This factualism pervades Russian literature in all its diversity, in the observation of life as a whole, and the vivid presentation of it. Moral judgment, or the presupposition of a moral purpose or scheme, is either inherent in the narrative or essentially absent. If the Russian novel rises above being merely episodic, it is because, underlying all the facts as set forth, there exists, through the development of character or the force of circumstance, 'some power, not ourselves,' and not the author's will, that makes for an ulterior end; and when this destiny reveals itself to the Russian writer, it is accepted as another fact, to be incorporated and recorded, but not to be predicted in advance (like the *Nemesis* of Æschylus,

a theory to which the legends had to be adapted). The Russian writer is almost always cosmopolitan in his reading : but he derives form, and not substance, from foreign models.

It is a larger speculation how far all three branches of art—the graphic, the musical, and the literary—are related with one another and, at the same time, with that mysterious essence we call nationality. Until the laws of this obscure subject are to some extent ascertained, it is difficult if not impossible to state whether genuinely Russian music, such as that of Rimski-Korsakov or Borodín, has qualities the same as or similar to those of the literature. To illustrate by contraries, Wagner, when he wrote his *Ring*, began work with a *libretto* and a philosophy, into which his music and the mythology he perverted had somehow to fit. The great Russian operas, apparently, consist of historic plays, and follow actual history very closely. To an unmusical observer they seem to take over bodily many Russian folk-songs and dances; or, in other words, to depict the facts of Russian music, rather than a preconceived theory. Whether a similar argument is applicable to graphic art seems, *a priori*, doubtful ; for all graphic art must essentially consist in a presentation of some thing, and not in a phantasm of what some thing might or should or could be in a better world. Russia seems to display the epic gift, the very opposite of—

> I sought fit words to paint the blackest face of woe :
> Studying inventions fine, her wits to entertain,
> Oft turning others' leaves, to see if thence would flow
> Some fresh and fruitful showers upon my sunburnt brain.
> But words came halting forth, wanting Invention's stay.
> Invention, Nature's child, fled step-dame Study's blows :
> And others' feet still seemed but strangers in my way.
> Biting my trewand pen, beating myself for spite :
> 'Fool,' said my Muse to me, 'look in thy heart and write';

whilst the desperate energy of Russian endeavour is even more alien from the otiose peace of—

> The heavy trouble, the bewildering care
> That weighs us down who live and earn our bread,
> These idle verses have no power to bear :
> So let me sing of names rememberèd,
> Because they, living not, can ne'er be dead,
> Or long time take their memory quite away,
> From us poor singers of an empty day.

Russia has had, perforce, to face a workaday existence, to look on the world with her heart as the mirror.

LEONARD A. MAGNUS.

Chronique de France.

Au moment où, sur la sollicitation aussi instante qu'amicale du Directeur de Modern Languages, j'assume la lourde responsabilité de cette rubrique nouvelle, il me faut, en toute franchise, vous avouer la crainte et l'embarras très grands qui sont les miens.

Je me trouve, de prime abord, en effet, en présence d'un obstacle de nature à rebuter les plus audacieux, si, pour tenter de le franchir, je n'étais soutenu par mon impression très nette de pouvoir ainsi, dans une faible mesure, apporter une collaboration à l'œuvre de solidarité et de compréhension internationales que cette revue s'est donnée comme programme. Cet obstacle n'est autre que la disproportion singulière qui existe, d'une part, entre la haute culture et la profonde expérience des lecteurs habituels de Modern Languages, et d'autre part, l'insuffisance certaine de mes moyens.

Si, cependant, j'ai passé outre et accepté l'aventure, c'est qu'en y regardant d'un peu plus près, il m'est apparu que, de cette disproportion même et de la différence de processus dans la formation de vos esprits et du mien, pouvait sortir, dans notre intérêt commun, un résultat dont l'obtention vaut bien un effort, quelque présomptueux que je puisse paraître à vouloir le tenter. Ce résultat, ce but final auquel je veux tendre et qui, j'en suis certain, est également le vôtre, consiste dans le développement harmonieux de cette interpénétration des pensées venant des différents pays, dans l'extension de cette compréhension et de cette estime mutuelle entre des hommes d'origines diverses, dans cet 'esprit international' en un mot, qu'il me semble, à l'heure actuelle, d'une nécessité impérieuse, sinon de créer, du moins de développer sans relâche dans tous les domaines, si nous ne voulons pas que les cinq dernières années se résolvent, pour l'humanité, seulement en un simple et monstrueux passif et si nous entendons unir nos efforts particuliers pour nous aider à remplir, chacun dans notre sphère, la rude mais sublime mission qui doit être la nôtre ici-bas : laisser le monde meilleur que nous ne l'avons trouvé.

* * * * *

Nous voilà loin, me direz-vous, d'une Chronique de France, et nous ne vous en demandons pas tant ; renseignez-nous sur ce qui se passe chez vous, pour autant que les faits signalés rentrent dans la sphère habituelle de notre activité, et nous vous tiendrons quittes du reste.

Sans doute, mais, aussi bien, nous trouvons-nous ici, surtout en présence d'une question de méthode.

Suivant qu'un fait est présenté de telle ou telle manière à un être humain, ne s'en suivra-t-il pas de sa part, telle ou telle réaction ? Et suivant que je me contenterai de vous citer 'des faits,' d'après un plan

plus ou moins bien ordonné et sous une forme plus ou moins heureuse, ou que, ne considérant ces mêmes faits que comme des moyens, je tâcherai de les grouper toujours de telle sorte qu'il s'en dégage une 'tendance' générale ou particulière, ne risquerai-je pas d'amener insensiblement ainsi vos réflexions à s'orienter d'une façon fort différente, selon que j'emploierai la première ou la seconde méthode? Or, je crois que, dans un groupe social donné, les 'faits' ne sont que les manifestations extérieures et concrètes des 'tendances' qui, elles, en se combinant, vont permettre de définir assez nettement le groupe social dont elles émanent. Mais les groupes sociaux—que je prends ici dans leur sens le plus compréhensif—quelque nombreux et divers qu'ils soient, ne peuvent s'ignorer les uns les autres; il est nécessaire, pour le plein équilibre de la machine humaine, qu'ils évoluent de concert, qu'ils soient synchrônes, puis aussi qu'ils se co-pénètrent, en un mot, il faut qu'ils se comprennent, faute de quoi, intervient fatalement une rupture d'équilibre dont les conséquences sont d'autant plus graves que les groupes sociaux en conflit sont plus importants, et c'est ainsi que peuvent se produire des cataclysmes semblables à celui dans lequel le monde civilisé a failli disparaître.

* * * * *

Des quelques réflexions qui précèdent (un peu longues, peut-être, mais indispensables au moment où nous prenons contact) va se dégager assez simplement, ce me semble, l'idée générale suivant laquelle je conçois la Chronique que nous ouvrons aujourd'hui.

Ce seront les 'tendances' françaises de l'heure présente que je m'efforcerai de discriminer avec vous, à la lumière des faits qui les constituent, les précisent, et aussi, les modifient, au fur et à mesure qu'ils interviennent.

Le sujet est très vaste et il serait puéril de prétendre l'embrasser dans son ensemble. Aussi, apporterai-je tous mes soins à rechercher dans la masse des grands courants et des contre-courants qui, à cette époque encore incertaine, traversent la France comme, d'ailleurs, tous les autres pays, ceux qui, par leur importance ou leur nature, sont dignes de retenir votre attention et susceptibles de compléter votre documentation sur un pays dont certaines manifestations—la plupart du temps superficielles ou passagères—ne révèlent pas les véritables 'tendances,' propres et profondes, et dont l'apparition ne peut que nuire à une connaissance exacte de son génie national.

* * * * *

Ces grands mouvements, ces tendances, j'essaierai de les discerner tout d'abord, dans la vie universitaire ou scolaire; c'est là une des manifestations de notre vie nationale qui vous intéresse au premier chef; je m'en préoccuperai donc d'autant plus, et d'autant mieux que certaines mesures récentes (réforme de la licence ès-lettre, projet de remaniement du

baccalauréat, facilités de plus en plus grandes données aux étudiants étrangers qui veulent suivre notre enseignement supérieur, etc. . . .) révèlent une orientation nouvelle et fort intéressante dans ce domaine.

Puis, je vous soumettrai, au fur et à mesure des occasions, quelques réflexions sur notre mouvement littéraire. Par l'analyse rapide d'ouvrages nouveaux et choisis, ou le compte-rendu de quelques manifestations théâtrales symptômatiques ; j'essaierai de vous indiquer, non pas tant où nous allons dans cet ordre d'idée (un contemporain est trop mal placé pour être un critique vraiment impartial) mais plutôt, les sources auxquelles vous pourrez trouver, en même temps qu'un instrument de travail utile pour l'étude de notre langue, les renseignements les plus sérieux sur nos conceptions générales de la vie, nos mœurs, nos croyances, et nos aspirations.

Notre vie artistique ne me laissera pas non plus indifférent. Il n'est pas douteux que, dans ce domaine, nous traversions actuellement une crise particulièrement sérieuse, et, au milieu de tant d'expressions différentes, de tant de tentatives, de tant d'efforts, il faudra me contenter de vous dire que telle exposition, telle œuvre d'art, telle composition musicale, me semblent révéler chez son auteur, une aspiration sincère vers le beau et le vrai, ou bien, au contraire, que sous cette formule, dont l'apparente nouveauté étonne et peut même tout d'abord émouvoir, il ne me paraît y avoir que la belle tête sans cervelle dont nous parle le fabuliste.

Enfin, je tâcherai d'entrer, parfois, encore plus au fond des choses, et je serai heureux de toutes les circonstances qui me permettront, par une étude, forcément très succincte, des institutions ou de certaines manifestations de la vie économique et sociale du pays, de vous montrer battre le cœur même de la France. Je devrais être ici très prudent et savoir toujours garder cette objectivité, sans laquelle toute étude, qui veut rester scientifique, n'est pas possible.

* * * * *

Aussi bien, dans ce périple auquel je vous convie, il n'y aura que des escales, mais jamais de port auquel nous nous attacherons pour y demeurer. Puisque ce sont les 'tendances' françaises actuelles que je me propose d'examiner avec vous, et que ces tendances sont semblables à ces grands courants marins dont la direction ou l'amplitude varient, mais qui ne s'arrêtent jamais, je me garderai scrupuleusement, non seulement de tout dogmatisme, mais même de toute attitude qui pourait vous sembler doctrinale. Comme je l'ai indiqué au début de cet exposé, mon but est d'apporter une bien modeste mais très sincère contribution à l'œuvre de compréhension internationale, dont l'achèvement s'impose à tous les hommes qui entendent vraiment être 'de bonne volonté.' Je m'efforcerai donc de vous montrer la vie de mon pays sous ses aspects les plus divers ; des faits ainsi exposés, j'essaierai de dégager les tendances, mais des

tendances, je ne dégagerai aucune conclusion. C'est à vous, qu'à mon sens, incombera cette tâche dernière ; à vous qui vous trouvez placés en dehors de notre mélée, dont les phases multiples se dérouleront sous vos yeux, à vous qui, subsconsciemment, en quelque sorte, serez amenés à établir une comparaison entre les tendances de votre pays et les nôtres, à vous dont la profession d'éducateur n'est qu'une longue suite d'expériences pratiquées sur la matière humaine.

* * * * *

Que seront vos conclusions après la lecture de telle ou telle de ces Chroniques de France ? Je ne veux ni ne puis en rien préjuger.

Au reste, mon seul désir et ma seule prétention sont simplement de vous aider à connaître la France, toujours mieux et davantage, parce que, ce faisant, j'ai l'impression que, en ces heures de crise et d'incertitude, je ne remplirai pas tant un devoir national qu'un grand devoir humain.

M. DE BARRAL.

Plus Ça Change. . . . !

ALL teachers of French to-day will feel tempted to smile—the cynical will grin—as they read Miss Lambley's book* and learn that the same controversies which have raged, and which still rage, round such questions as the use of phonetics, the necessity for grammatical teaching, and the abuse of dictionaries, raged also in Tudor and Stuart times. The problems of our day were problems then also, and the solutions we claim to have found, the experiments we try, the methods we adopt, were the solutions, the experiments, and the methods, of the sixteenth and seventeenth centuries.

Which shall be the first foreign living language learnt ? We say that it should be French, and the same question met with the same answer in Stuart times : ' French is the most useful of languages—the richest lading of the traveller next to experience ; Italian and Spanish not being so fruitful in learning,' remarks Francis Osborne in his *Advice to a Son*. Girls, to be considered well brought up, had to ' speak French naturally at fifteen, and be turned to Spanish and Italian half a year later.' The age at which French should be learnt, the nationality of the teacher, and cognate questions, exercised the minds of our forefathers just as they exercise our minds to-day.

The complaint of the neglect of living tongues in the public and grammar schools and in the Universities was rife in Tudor and Stuart days. Then, as was the case up to a comparatively recent date, French

* *The Teaching and Cultivation of the French Language in England during Tudor and Stuart Times.* By Kathleen Lambley, M.A. Pp. xiii+438. Manchester University Press. 14s. net.

was an 'extra,' a social grace which the school curriculum could not provide. Many scholars of the public or grammar schools—Sir Philip Sidney, for example—had a private tutor who would teach them French when occasion served. The same system prevailed at the Universities, and such students as desired for their pleasure or their profit to learn French were obliged to seek the services of a private coach. In some cases the tutor accompanied his pupil from the home to the University. John Florio, for example, the translator of Montaigne, was in 1576 at Oxford as tutor to the son of Richard Barnes, Bishop of Durham. The influence of the University spirit was seen in the fact that the majority of the early French textbooks used at Oxford, in marked contrast with those used in London, were composed in Latin, contained no practical exercises, and restricted their contents to the rules of grammar.

Present-day teachers of French will probably find Miss Lambley's book chiefly interesting in its account of the methods adopted in former days. It was early recognized that pronunciation was of supreme importance, and most teachers, in the text-books that they wrote—and the number of these published in the sixteenth and seventeenth centuries appears extraordinarily large—were concerned to give their pupils as good an accent as possible, but their difficulty was much greater than ours, for they were compelled, owing to the state of flux unchecked by universal printing, to take into account intricate questions of dialect. Most teachers claimed to teach the French of Paris, and one of them, Sainliens, or 'Holyband' as his name became in English, actually taught dialect forms, so that his pupils might be able to distinguish them from 'trewe Frenssche.' Speaking of the Walloons, of whom there were great numbers in London in 1571, and many of whom had set up as French teachers, he says:

> You shall know them at the pronunciation of *c* as the proper mark of their language, for they sound it as the English *sh* or the French *ch*, saying *shela* for *cela*.

Farther on he says:

> Sounde *ch* as *sh* in English: you shall not follow in this the Picard or Borgonions, for they doo pronounce *ch* like *k*, say *kien* for *chien*.

Attempts were made by many writers of early text-books to teach French pronunciation by way of English. Palsgrave, the Englishman who in 1531 produced the first serious French grammar, tells his pupils, for example:

> *a* has two diverse soundes. Sometimes he is sounded as in English, and sometimes like the diphthongue *au* and a little in the nose. The most usual pronunciation given it by the French, is the same as those who speake the best English, that is like the Italian sounde *a*, or those of the English who sounde the Latin tongue

> aright. When *m* or *n* follow the vowel it is pronounced as *au*, and somewhat in the nose, *chambre* being sounded *chaumbre*.

But as an attempt to deal scientifically with phonetics we commend to Mr. Daniel Jones the following advice, found in a curious treatise dated 1528:

> *a* should be pronounced fro the botom of the stomake and all openly; *e*, a lytell higher in the throte there properly where the Englishman soundeth his *e*; *i*, in the roundness of the lippes; *u*, in puttynge a lytell of wynde out of the mouthe.

It was, however, felt that counsel of this nature was incapable of giving such excellence of pronunciation as was desired, and students were recommended to seek out a good French teacher—and the extremely practical advice was given to apply to the bookseller or publisher of the text-book in hand.

It is interesting to note that the teaching of French through the medium of grammar was of the rarest occurrence in Tudor times. The formulation of grammatical rules would appear to have been a task beyond the capabilities of those early teachers. They contented themselves with the barest of formulæ in guise of rules of grammar. No grammar-book of French was known in either France or England before that of Alexander Barclay, published in 1521. A typical specimen of his rules is the following:

> *je* in frenche is as moche to say in english as I, *tu*, thou, *il*, he, *nous*, *vous*, *ilz*, or *els*: we may use sometyme *ceux* for this word *ilz*. If we answere to a question by this worde 'I' usynynge no verbe withall then shall not *ie* be set for 'I' but *moy*, as in this example, 'qui fist ce livre . . .' If I sholde answere saynge I, addynge no verbe withall, I must say *moy* and not *ie*.

Barclay did not believe it possible to lay down absolute rules, and maintained that language is best learnt by

> custome and use of redynge and spekynge, by oft enquirynge and frequentynge of company of frenchmen and of such as have perfytnes in spekynge the sayd language.

Much the same attitude was adopted for a long time afterwards—a few bald rules of grammar being placed at the end of text-books, apparently for reference only. Sir Thomas Elyot and Roger Ascham both protested against putting grammar before reading in the learning of Latin, and most of the French teachers of their day adopted a method which bears a considerable resemblance to the direct method of our times.

Much importance was attached to repetition, and Giles Duwes, who taught French to Henry VIII., made great use of the familiar verb-drill of to-day. He shows how to get thirty-six variations into one tense, by

turning each person six different ways, 'that is to say, the affirmative three ways and the negative likewise.'

I have, have I? why have I?
I have not, have I not? why have I not?

In nearly all cases the instruction was given through the medium of printed dialogues with interlinear translations or versions *en regard*. No attempt was made to graduate these in difficulty, and the arrangement nearly always was that of the conversation manuals frequently to be found in modern guide-books. The following example is taken from the *French Littleton*, published by Holyband in or near 1566:

Monsieur ou pikez vous si bellement?
A Londres à la foire de la Berthelemy.
Je vay au Landi à Paris, je vay à Rouen.
Et moy aussi: allons ensemble: je suy bien aise d'avoir trouvé compagnie.
Allons de par Dieu: picquons un peu, j'ay pour que nous ne venions pas là de jour, car le soleil s'en va coucher.
Mais où logerons nous? où est le meilleur logis? la meilleure hostelerie?
Ne vous souciez pas de cela:
c'est au grand marché a l'enseigne de la fleur de lis, vis à vis de la croix.
Je suy joyeux d'estre arrivé, car certes g'ay bon appetit: J'espère de faire à ce soir souper de marchant.
Nous disons en nostre pais que desiuner de chasseurs, disner d'advocats, souper de marchants et collacion de moynes est la meilleure chere qu'on sauroit faire, et pour vivre en epicurien.
Et on dit en nostre paroisse que jeunes medecins font les cymetieres bossus et vieux procureurs, procès tortus: mais au contraire que jeunes procureurs et vieux medecins, jeune chair, et vieil poisson sont les meilleurs.
Or bien, irons nous acheter ce qu'il nous faut? Nous demourons trop.
Roland que ne te leves-tu? ouvre la boutique: est tu encore au lit?
Tu aimes bien la plume: si mon maistre descend, et qu'il ne treuve la boutique ouverte, il se courroucera.

Sir whither ride you so softly?
To London to Barthelomews faire.
I go to Landi to Paris, to Rouen.
And I also: let us go together: I am very glad to have found company.
Let us go in God's name: let us pricke a littell, I fear we shall not come thither by daylight: the sunne goeth downe.
But where shall we lodge? where is the best lodging? the best inne?
Care you not for that: it is at the great market, at the sign of the flower Deluce, right over against the crosse.
I am glad that I am arrived, for truly I have a good stomacke: I hope to make to-night a marchauntes supper.
We say in our country, that hunters breakefast, lawyers dinner, supper of marchauntes, and monkes drinking is the best cheere than one can make, and to live like an epicure.
And they say in our parish that young phisitions make the churchardes crooked and old attornies sutes to go awry, but on the contrary that young lawyers, olde phisitions, young flesh, and old fishe be the best.
Well shall we go and buy that whiche we doe lack? We tarie to long.
Roland, why doest thou not rise? open the shop: are you yet a bed?
Thou loveth the fethers well: if my maister commeth downe and find not the shop opened, he will be angry.

The merits of translation as a means of teaching seem never to have been questioned, and indeed the lack of orderly progression and gradation of difficulties would tend to render the text-book teaching impossible without translation. It is interesting to find in the majority of sixteenth

and seventeenth century text-books the origin of that question on proverbs that disgraced our examination tests for so many years. Nearly every book had something in the nature of a list of proverbs and maxims to be learnt by heart. For example, the *French Alphabet* of De la Mothe, published in 1592, was divided into two parts; the first consisted of dialogues, and the second, entitled the *Treasure of the French Tongue*, comprised a series of French and English 'proverbs and golden sayings,' 'deligently gathered and faithfully set in order after the Alphabeticall manner, for those that are desirous of the French tongue.'

Other doubtful features of modern French teaching can be traced back with the aid of this volume. For example, Miss Lambley tells us that at the beginning of the seventeenth century, many Latin text-books were adapted for the teaching of French. We learn also that at a very early stage in the history of French teaching, special manuals were published for 'Merchaunts' and for 'Travaylours' giving instruction in 'Languages . . . necessarie for all commerce or Negociation whatsoever.' One author explains the origin of his work thus:

> Pour ce qe j'estoie requis par ascunz prodeshommez de faire un chartuarie pour lour enfantz enformer de faire chartours, endenturs, obligations, defesance, acquitancez, contuaries, salutaries, en Latin et Franceys ensemblement . . . fesant les chartours, escripts munimentz a de primes en Latyn et puis en Franceys.

Nor was the language quack unknown. The 'French in three months' specialist existed then as now, and in 1698 Guy Miège published:

> *Miège's last and best French Grammar, or a new Method to learn French, containing the Quintessence of all other Grammars, with such plain and easie rules as will make one speedilie perfect in that famous language,*

a title which sounds familiar. The protests against extravagant claims which are raised to-day by serious teachers are but the echo of that raised by John Wodroeph in his *The True Marrowe of the French Tongue* (1623):

> I have shamefully heard say a teacher (in my tyme) that he could give rules, that any might read and write and understand the French language in six weeks. O what a weake ground should hee build therein! Yea not in sixteene months, hee and his gentle teaching! Unless he dazell his eyes and straine his memory out of her limits.

Nor was rivalry between language teachers—rivalry not entirely unconnected with the sale of text-books—uncommon in Tudor and Stuart days, and the puffing of text-books was as usual then as it is now, though the vehicle in our day is not the commendatory verse that did the office of review in the reign of Elizabeth.

Miss Lambley has produced what is, in most respects, an excellent book. All that might be expected of an author in such a case has been

done, and has been done with a wealth of detail that is eloquent of patience and assiduity. From the point of view of the ordinary reader, indeed, the book suffers from what is almost an over-elaboration of detail, and we are bewildered and confused by the mass of minute information that few persons could hope to present without loss of clarity. Miss Lambley's remarkable book is in this respect the victim of her own admirable qualities.

E. A. C.

Notes from Cambridge.

FROM OUR CORRESPONDENT.

IT is not possible to give precise statistics of the number of students now reading Modern Languages in Cambridge for Tripos or special examinations, but it appears that numbers for the past Michaelmas Term have exceeded all previous records. Especially noticeable has been the steady increase of Spanish, which has now been added to the languages that may be offered for a special examination. Elementary classes are provided for those who desire to begin this language at the University, or who have only a superficial knowledge of it. It is thus possible for a man whose French or German is really good, and who is able to devote most of his time to Spanish, to make a good show in the Tripos, especially if he is able to spend one long vacation abroad. The same may be said of other languages outside the ordinary range of school teaching, such as Italian or Russian.

There are now in working order societies which form a meeting-ground for teachers and taught, outside the ordinary lecture-room routine. The French, German, Spanish, and Italian societies all meet two or three times in the term for social or literary purposes in the evening. Sometimes these gatherings are addressed by distinguished foreigners; but each of them is developing an individuality of its own, and while all of them are useful, their methods are by no means identical.

The number of Tripos candidates who offer the early mediæval sections of a language is comparatively small. General interest appears to be chiefly concentrated upon the literary and historical side of linguistics, and philology attracts but few. Some provision which would enable a candidate to offer Latin as one section of the Modern Language Tripos would probably attract some students whose interests are philological. It is true that 'Vulgar Latin' may be offered under the present regulations, but only as part of a wider subject. Yet 'Vulgar Latin' presupposes a knowledge of classical Latin, and a combination of these might well form a section of the Tripos.

The present chief need of Modern Languages here is a building which

should include an adequate library devoted to the varied and wide interests of the subject. There is nothing in Cambridge analogous to the Taylorian Institute at Oxford. Buildings for scientific purposes appear to rise like exhalations from the earth. If it is possible to provide a special laboratory for the study of parasitology, surely it is not unreasonable to ask that Modern Languages should have a home of their own. There is an opening here for benefactors.

Spelling Mistakes in First and Second Year French Classes.

INVESTIGATION BY THE RESEARCH COMMITTEE OF THE DEPARTMENT OF EXPERIMENT.

THE M.L.A. Research Committee (Department of Experiment) propose to begin an investigation into the spelling mistakes made by pupils in First and Second Year French classes. They would be grateful if any members who are willing to assist in helping to make this investigation a success, and who have not already sent their names and addresses to the Hon. Secretary, would kindly do so.

The first stage of the investigation divides itself into the two following parts. Members are asked to assist in the first, if unable to assist in both.

1. THE COMMONEST SPELLING MISTAKES.

The object is to obtain a list of the words most commonly misspelt in First and Second Year French classes.

For the purposes of this part, the term 'spelling mistakes' shall not include mistakes in inflections. These form the subject of the second part of the present investigation.

All that is required under the present head is a record of each word once misspelt by each pupil. Subsequent misspellings, whether the same or different, of a word already recorded as misspelt by a given pupil, should not be entered.

In order to facilitate the tabulation of results, it is requested that a separate record sheet be allowed for each pupil, and that it take the form illustrated below :

A. Z., boy, age 11·5. Form (Set, etc.) II. Fifth Term.		
Plusiers Cinque (cinq) Vint (vingt)		

A. *Z.* represents the initials of the pupil. The right hand item in the head space indicates the number of terms the pupil has been learning French. It includes that in which the investigation is made. The fact that a pupil in a First Year class is recorded as having learnt French for more than three terms, or in a Second Year class for more than six terms, must not be held to exclude him from the scope of the investigation. His record should be included among those of the class in which he is taught. The remaining items at the head of the record explain themselves. The vertical columns are for the entry of misspellings.

In making entries in the record forms, particular attention should be directed to—

(1) Legibility.

(2) Giving the right spelling in brackets except in cases (*e.g.* 'plusiers') in which there can be no doubt as to what word is misspelt.

(3) Entering *all* the items in the space at the head of the record.

The Member's name and full address should be attached to each batch of records.

Names of neither Schools nor Teachers will be published.

In addition to sending records, Members are invited to forward to the Hon. Secretary lists of what are, in their experience, the commonest spelling errors made in First and Second Year French classes.

2. The Commonest Errors in French Inflections.

Though these errors may conveniently be separated from those treated in the preceding part, they count nevertheless as spelling mistakes in the dictation tests of examining bodies, and may often be traced to the same causes. They should be recorded in exactly the same way.

* * * * *

The later stages of the investigations will deal with the causes of spelling errors and their recurrence, with types of spelling ability and disability, and with the relative value of methods of instruction in spelling.

A. E. Orton,
Hon. Secretary.

163, Herbert Road,
Plumstead, S.E. 18.

Tendencies of Popular French.

IS EVOLUTION LESSENING DISTANCES BETWEEN FRENCH AND ENGLISH?

A short survey of the forms commonly used by uneducated French people shows that the French language evinces a strong tendency to get rid of different grammatical intricacies still adhered to in correct parlance; but a remarkable feature of these forms is that most of them have a striking similarity to standard English forms.

The aim of the following notes is solely to quote some instances illustrating the above statement. I shall successively study these popular forms as regards: (1) the verb; (2) the noun; (3) the adjective; (4) the preposition; (5) a few expressions which may as well remain unclassified.

1. Verb.

(*a*) *Gradual dropping of the Subjunctive.*—Indeed, the subjunctive mood is already done away with—at least, in the past tenses—even in correct language, and hardly anyone would venture such cacophonic forms as 'que vous vinssiez, que vous reçussiez,' etc. Popular French, more drastic still, has discarded the present tense of the unfortunate mood, which seems doomed to disappear from French as thoroughly as it has from English. No French workman or peasant would ever think of saying 'C'est dommage qu'il pleuve,' but simply use the present indicative, 'C'est dommage qu'il pleut.' To this dislike for the subjunctive can be attributed the quite English popular form found in a sentence like 'Il est trop tard pour moi m'arrêter,' where the subjunctive is replaced by an infinitive clause that seems to be a literal translation from the English 'It is too late for me to stop.'

(*b*) *Regular Future replaced by a Compound Tense.*—The regular future formed by adding the termination 'ai' to the radical seems to be replaced by a compound tense similar to the English future, where the auxiliary 'vouloir' is followed by the verb in the infinitive. For instance, to the form 'Croyez-vous qu'il pleuvra ce soir?' popular French invariably prefers 'Croyez-vous qu'il *veut* (or 'va') pleuvoir ce soir?'

(*c*) *Intransitive Verbs conjugated with 'Avoir.'*—Such intransitive verbs as 'venir,' 'tomber,' 'arriver,' which are to be conjugated with 'être' are pretty regularly conjugated with 'avoir' in the popular language: 'J'ai venu,' 'J'ai arrivé,' etc.

2. Noun.

Its Use as an Adjective.—Popular and even colloquial French admit, like English, that the noun can discharge the office of an adjective. A lady talking of her shopping will not say 'une étoffe de coton,' but 'une étoffe coton,' 'un tissu tout laine,' 'laine et soie,' just as she says 'cousu main,' 'piqué machine'—'hand sewn,' 'machine sewn'—using in both kinds of expressions an elliptical form in sharp contrast with the analytical propensity of traditional French.

3. Adjective.

Non-agreement of Adjectives with Feminine Nouns.—Not only irregular adjectives like 'veuf,' 'neuf,' 'maladif,' 'sec,' etc., but even current regular adjectives such as 'bon,' 'petit'—but for the latter only when preceded by an adverb—are invariable in popular French, and it is quite

usual to hear 'La pauvre femme est restée veuf,' 'Cette petite fille est maladif,' 'Cette femme est trop gros,' 'tout petit,' etc.

4. Prepositions.

Thrown off to the end of the Sentence.—'J'ai acheté un crayon pour écrire avec' is a form quite current in popular French, and seems to have been translated word for word from English. Often enough this form is used in connection with the one quoted under (1), and gives sentences like the following: 'Il m'a donné de l'encre pour moi écrire avec.'

5. Unclassified.

Some other expressions, though they may as well remain unclassified, deserve to be noticed here. Among them let us quote: 'Cet homme ici' for 'cet homme-ci,' corresponding to popular English 'this here man.' 'Je ne suis pas riche assez,' where the adverb is placed after the adjective like 'enough.' The omission of the conjunction 'que' in 'il veut je travaille.' The discrimination between the time duration and the time of the clock, hour and o'clock, as in 'J'ai venu à deux heures' and 'J'ai travaillé deux heures de temps.'

The new forms evolved by popular French are not limited, of course, to the few expressions quoted above; but as it has been said at the beginning, I was only concerned with those showing a similarity to English forms. Those who are interested in the matter should read the book written by M. H. Bauche, 'Le Langage populaire,'* where quite a number of changes—syntactic, idiomatic, or phonetic—undergone by the French language are carefully noted.

Olivier Gilbert Leroy.

The Use of the Gramophone in the Teaching of Modern Languages.

Is it possible that the gramophone can be an additional aid to the teacher of modern languages? Many people consider that for teaching intonation the instrument is of the greatest possible use and that there its use ends. But it has an advantage beyond that. It can be of great service in the teaching of phonetics. 'The untrained teacher can mispronounce the phonetic symbols as easily as the ordinary script,' says Mr. Hutton in *The Teaching of Modern Foreign Languages in School and University;* and we have all heard teachers, with an excellent knowledge of French and a fluency greatly to be envied, read phonetic script with a thoroughly English accent. Our pupils can even more readily do the same, and we

* Payot, Paris.

all know the endless amount of repetition of vowels and lists of words necessary in order to change their English diphthongs into French simple vowels. Here the very practical use of the gramophone comes in, as well as an immediate illustration of its limitations. After teaching some of the French vowel sounds, we let the children hear a record consisting of lists of words containing a certain vowel. At once, to a teacher, the defects of the instrument are evident. The vowel sounds are excellent, but the consonants, particularly ʃ, s, l, z, are almost lost in the vibration of the machinery. With the words, however, in front of them, pupils and the uninitiated, who of course hear in a great measure what they expect to hear, very rarely notice this defect. But if the teacher leaves the children to imitate the gramophone without the medium of his own interpretation, he finds it reflected in their faulty pronunciation. It is therefore wise, except with older children, who already are aware of the values of the consonants, that before the pupils repeat the words with the gramophone, they should say them after their teacher. This is the more necessary too, because, until tongue and lips have grown accustomed to their new movements, the children find the gramophone too quick for them. However, after repeating perhaps twenty of the words a few times with the teacher, the children can be trusted to work with the instrument. As a rule, the children get most practice by saying the words in a loud voice, chanting them very energetically on one note. At other times they can say them very softly, so that they may hear the instrument at the same time. In both cases the teacher is free then, while the chorus work is going on, to criticize the position of mouth, etc., of individuals. Having listened several times to long lists said deliberately, clearly and loudly, with no variation of sound, the pupils can recognize at once in the class the common fault of a diphthong in a French word. As regards intonation, in which it is almost universally agreed that the gramaphone is helpful, a much more systematic use of the machine might be made than at present.

For teachers, too, whose dramatic powers are not equal to their desires, or for those who have not much self-confidence, the gramophone is invaluable. Records of recitations by the greatest French actors have been made, and whatever the defects of the instrument, a recitation on it by a good actor is usually better than a rendering by the average English teacher of French. We have all met the class of twentieth-century pupils who consider seventeenth-century French literature dull. '*Le Cid*' and '*Le Malade Imaginaire*' are, however, so well done on the gramophone, that I have found the class becoming immediately enthusiastic over both and ready for more of the same period. They act these plays with great delight and, incidentally, with excellent intonation. If they go to see the play at the theatre, they

discuss the relative merits of the actors. M. Mounet-Sully is the best *Rodrigue* they know. Louison seemed much younger on the gramophone that at the Duke of York's Theatre, consequently the children considered the former was better fitted to the part.

Up to the present time, the teacher who has used a gramophone, has had to adapt his methods to the limited supply of available records. Some of these records have been unsuitable or not well produced. Unfortunately, it is now impossible to get even those. The Pathé Frères series by prominent actors, some of which were delightful, are not being repeated. There are no lists of words to replace those by M. Rosset. A new set of recitations is in preparation, and was apparently on the market in France three months ago, but is not ready here. A new feature of these is the series of lessons by M. Weill, in which a gramophone record is made corresponding to each chapter of a First French Book. Here, again, the teacher might find records that would fit in with his particular method or might adopt that presented in the book. Perhaps if every teacher who is considering the use of any of these would make inquiries of Pathé Frères, Regent Street, the firm would realize that the supplying of records for educational purposes would be a commercial proposition. We should then be able to get exactly the kind of record we want, made to order.

In my appreciation of the use of the gramophone in the teaching of modern languages, I should like to express a word of warning. The gramophone is no substitute for the teacher, and is only of use to the teacher who is ready to adapt it, as he does all his ideas, to the psychological peculiarities of each class. Children, as a rule, only reproduce the best points of the phonetics or of the most beautiful recitation if the teacher is continually calling attention to them. Every verse of a poem must have the most careful attention. And when his pupil recites it really well, after hours of patient care and attention to detail on the part of the teacher, the latter will have the satisfaction of hearing quite appreciative critics say, 'See what the gramophone has done!'

E. M. TREGEAR.

Cosmopolitan Reviews.

NOTEWORTHY ARTICLES.

ENGLISH.

Anglo-French Review (December, 1920).—'Les Relations économiques franco-anglaises,' by R. Théry et E. d'Erlanger; 'François de Curel's Drama of Ideas,' by Osman Edwards.
Discovery (February).—'*The Winter's Tale* and its Source,' by Professor R. Dewar.

AMERICAN.

The English Journal (November, 1920).—'A Question of Motive,' by Otelia Cromwell.
The English Journal (December, 1920).—'Americanization and Literature,' by Lincoln Gibbs.

Modern Language Notes (January).—'The Sources of a *Tale of Two Cities*,' by J. A. Falconer.
Modern Language Notes (December, 1920).—'Le Chanson provençale du Pèlerin de Saint Roch,' by Camille Pitollet; 'Ballad and Dance,' by George McKnight.

FRENCH.

Revue de l'Enseignement des Langues Vivantes (January).—'La Poésie Anglaise d'aujourd'hui,' by Floris Delattre.

Bibliography.*

FRENCH.

AUBERT, Mme. DENISE: Frères de Guerre. Bibliothèque Rose illustrée. Pp. 256. Cloth, gilt top, price 8 francs. Libraire Hachette.

A suitable prize-book for boys.

KIRKMAN, F. B.: La Première Année de Français. Dixième edition, entièrement réfondue. Pp. iv + 236. Cloth, price 4s. 6d.

Leçons Préparatoires. Mises en transcription phonétique, par D. L. Savory. Pp. viii + 40. Limp cloth, price 1s. 6d.

Lesson Notes to accompany above. Pp. 32. Paper, price 1s. A. and C. Black.

It would have seemed difficult to improve La Première Année, but it has been done in this excellent edition.

LABICHE, E.: Le Voyage de Monsieur Perrichon. Adapted and edited by G. H. Wade, Pp. xx + 165. Paper boards, price 3s. net. Clarendon Press.

The useful notes would have been still more useful written in French.

LAMBLEY, KATHLEEN: The Teaching and Cultivation of the French Language in England during Tudor and Stuart Times. Pp. xxiii + 438. Cloth, price 14s. net. Manchester University Press (Longmans, Green and Co.).

Reviewed on p. 57.

WRIGHT, C. H. C.: French Classicism. Pp. viii + 177. Cloth, $2.50 net. Harvard University Press (Humphrey Milford).

From the Librairie Hachette we have received a series of picture-books for young children: L'Eau qui Danse, Le Jour de l'An du Géant (1 f. 25 c. each); Notre Alphabet, Gulliver chez les Géants, Cendrillon, Le Petit Poucet, Peau d'Âne (2 fr. each).

GERMAN.

HOUSTON, GERTRUDE CRAIG: The Evolution of the Historical Drama in Germany during the First Half of the Nineteenth Century. Paper boards, price 5s. Belfast: William Mullan.

ITALIAN.

(GRILLO, ERNESTO): Early Italian Literature Vol. II., The Dawn of Italian Prose, with critical Introduction by Ernesto Grillo. Pp. xii + 169. Paper boards, price 10s. 6d. net. Blackie and Co.

FERRARI, PAOLO: Goldoni e le sue xvi commèdie. Price 2s. net. Clarendon Press.

Goldoni e le sue sèdici commèdie nuove. Edited by Arundell Del Re. Pp. viii + 156. Price 3s. 6d. net. Clarendon Press.

SANCTIS, FRANCESCO DE: Due Saggi critici (Guiseppe Parini; Ugo Fòscolo). Price 2s. net. Clarendon Press.

The same, with Introduction and Notes, by Piero Rèbora. Price 3s. net. Clarendon Press.

RUSSIAN.

GARSHIN, V. M.. Four Stories. Edited by Ivy Williams and Nevill Forbes. Pp. 186. Price 4s. 6d. net. Clarendon Press.

МАКСИМ ЗПАТОГОР: «жиъа́я рвчь.» христомáтіа. London: Richard Jaschke. Price 2s. net each.

SPANISH.

CANO, B. SANIN: Spanish Reader. Pp. iv + 139. Paper boards, price 3s. 6d. net. Clarendon Press.

PHONETICS.

RICE, C. M.: The Story of Our Mutual Friend. Transcribed into Phonetic Notation. Pp. vii + 131. Cloth boards, price 5s. net. W. Heffer and Sons.

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* Mention in these columns does not preclude more detailed notice elsewhere.

Reviews.

WILKINS, E. H.: First Italian Book. Pp. xiv+164. Cloth, price $1.50. University of Chicago Press.

This little book is intended to serve as an introduction to Italian, on the principle that reading and speaking should come before writing. It covers the simple accidence and the chief irregular verbs, and a student who has worked through it, under competent guidance, should be able to recognize the common grammatical form. The phonetic part of the work is not beyond criticism: the statement (p. 23) 'double consonants in general have the same sound as single consonants, but should be held in pronunciation twice as long as single consonants' stands in need of some modification.

GIACOSA, G.: Tristi Amori. Edited by Altrocchi and Woodbridge. Pp. xiii+160. Cloth price $1.50. University of Chicago Press.

A careful edition of Giacosa's play; the Italian publisher's text has been improved, and the vocabulary and notes are adequate. There is also a useful introduction and bibliography.

FRANCESCO DE SANCTIS: Due Saggi critici (Giuseppi Parini, Ugo Foscolo). Oxford Italian Series. Pp. 79. Price 2s. 12mo. Clarendon Press.

PAOLO FERRARI: Goldoni e le sue sèdici commèdie nuove. Pp. 139, Price 2s. 6d. 12mo. Clarendon Press.

These well-printed texts form part of a series which brings before English readers works which are not always easy of access. An edition of the two essays by De Sanctis also reaches us by P. Rèbora (3s.), apparently of the same series. A short Introduction gives the essential facts of De Sanctis' life. The notes are chiefly biographical, and laconic in the extreme.

LE STRANGE, G.: Spanish Ballads, chosen by Guy Le Strange. Pp. xv+218. Cloth, 10s. 6d. net. Cambridge University Press.

Mr. Le Strange's keen appreciation of Spanish literature and love for the Spanish Ballad have long been known to the privileged circle of his friends in Cambridge. This book, which reveals his excellent taste to a wider public, is a matter for warm congratulations. The Editor's first intention—to collect the originals of Lockhart's *Ancient Spanish Ballads*—was wisely abandoned in favour of a more comprehensive scheme, with the result that we have, in four main groups, some hundred and fifty ballads of varying character and length. Historical elucidations, where necessary, and notes as to sources and any worthy translations accompany the carefully modernized text. The book is meant, not for the specialist, but for students reading Spanish with some facility, who have not up to the present made the acquaintance of the *Romance*. This is a large and growing class, and we can only hope it may continue to grow as rapidly as the circulation of *Spanish Ballads* will if it meets with the success it deserves. E. A. P.

VICENTE, GIL: Four Plays. Edited from the *Editio princeps* (1562) with Translation and Notes by Aubrey F. G. Bell. Pp. lii+98. Cloth, 20s. net. Cambridge University Press.

Students of Spanish, as well as of Portuguese, literature, will be grateful to Mr. Bell for his work on the father of Portuguese drama, who wrote some of his plays in Spanish, and betrays so close an acquaintance with the Spanish literature of his day. The editor describes his work as a tentative step towards a complete critical edition of Vicente, and all to whom Mr. Bell's work is familiar through the *Modern Language Review* will know how unnecessary is further praise. The four plays, which, for the sake of the unlearned, are provided with ranslations, are the well-known *Auto da Alma*, the *Exhortaçao*, *Farsa dos Almocreves*, and *Tragicomedia Pastoril da Serra da Estrella*. A substantial biographical and critical introduction discusses questions of sources, characters and influence, and a detailed bibliography, together with concise notes, a list of proverbial expressions, and a long chronological table of Vicente's life and works, add greatly to the value of the edition. E. A. P.

The M.L.A. at the Educational Conference.

THE Association's Meetings were spread over two days, Tuesday, January 4, and Wednesday, January 5. Below will be found as full an account of the proceedings as our space renders possible:

TUESDAY, JANUARY 4.

LORD ASKWITH'S PRESIDENTIAL ADDRESS.

MODERN LANGUAGES AND LABOUR PROBLEMS.

Lord ASKWITH said that the first instance he knew of when language had been of importance in the Labour problem was the startling incident in one of the earliest writings in the Book of Genesis—an incident which had always arrested the attention of the world:

> 'The whole earth was of one language and one speech, and the people decided to build a city and tower reaching the heavens. They said, "Let us make us a name lest we be scattered on the face of the earth." And the Lord came down to see the city and the tower, and said, "Let us confound their language that they may not understand one another's speech." So the Lord scattered them abroad from thence upon the face of all the earth; and they left off to build the city.'—Gen. vi.

It seemed at that time that divine interference appeared to be necessary to control Labour because of the immense strength that Labour would otherwise have—

> 'That nothing could be restrained from them which they had imagined to do.'

Now, did Labour require a common language to succeed in any great enterprise? If it had international aspirations, if it wished to spread through the earth, one might answer, 'Yes.' Whether it would be good or not was another matter. We in England had been extraordinarily insular in the question of languages, and, as far as Labour was concerned, Labour had put aside a great deal of the importance of language. He remembered having a conversation with the late Mr. W. E. Harvey, the miners' Member of Parliament, who told him that he had not understood what had been said at a Congress at Vienna; and when Mr. Arthur Henderson went to Russia, he practically had to live within the walls of the Embassy lest he should lose his way back there for want of knowing the language. Thus he could not get at the soul of the Russian people. Lord Askwith said he had attended some international conferences, where was to be found the extraordinary fact of people making most eloquent speeches which were only in part understood, or not understood at all, by those present. At Berlin, on one occasion, a most eloquent address was delivered by the Japanese Envoy. One member was asked what language the Japanese was speaking. He said he thought it was French, but he could not make out what was said. Next morning, in the written proceedings, appeared a most eloquent address in beautiful French. The address described the relations of Labour in the East and in the West, but he doubted whether anyone understood what the Japanese delegate was trying to impress upon them. At one great Congress, the American delegates asked to be allowed to speak in English. The French delegates objected, with the result that the American delegates were quite unable to put before the Conference the real points they desired to submit.

History indicated that no real common language had been attained, or was likely to be attained, and therefore for practical purposes the forces of Labour should give consideration to the best means of extending their theories throughout the world. He thought theories and problems were largely carried through the world by missionary efforts from the original person by those who knew two or three different languages. So far as he knew, no small border district had ever started a language which had become important throughout the world; but problems which had affected the world had, in many instances at least, largely developed or started from small border states where cosmopolitan audiences might be found; and even if the preacher or the teacher did not know languages himself, his audiences, on

whom he had impressed his own language, would be able to impart the teaching to their own countrymen or carry it into other lands.

Lenin, they were told, desired to spread revolution here, but he forgot the importance of language. What he might have said in Russian could not be brought before the English people with any chance of success by the Russians themselves, or be interpreted in any general translation. Lenin forgot language, and, in one sense, our insular language may have been our protection in this case. If Labour wished to spread its doctrines from continent to continent, either it must learn languages—which he thought was impracticable—or it must instruct certain of its sympathizers in the language where the doctrine started, and so spread those doctrines throughout the world. At the present time in England they were not doing it, and he doubted very much whether they would. The Salvation Army did it by getting hold of a man with a gift for languages, teaching him a language, and letting him pass on their ideals to others in the country to which he was sent. For instance, Finns or Russians would be brought over here and would pick up the English methods and doctrines, and then go as missionaries of effort through Russia and Siberia. That was a method which the Bolshevists had copied from the Salvation Army and had found best for the spread of missionary effort. The Russians, knowing that a Russian could not have any effect on an English audience, had emissaries over here, learning the English language, imparting Russian views to English people and inducing English people to go out as missionaries of Bolshevism in different parts of the world. That was the method being pursued in this country, and we had no kind of counter-propaganda in Russia. It remained to be seen whether the Bolshevists would succeed here ; but it was said they were pursuing the same methods with regard to the Eastern races and in India and Egypt, and the effect there might be different. He did not think the people of this country would adopt the extreme doctrines of Bolshevism any more than they adopted the doctrines of the Independent Workers of the World who come to this country with the advantage of a common language. The people of this country would probably take out of such doctrines what suited the temperament and views of young and new generations. But here we had a spirit of partnership and co-operation which, although it might be improved with advantage, was perhaps more striking in the Anglo-Saxon race than in any other race under the sun ; and that spirit and that idea of unity would, in his opinion, be a great protection against destructive doctrines which might be suitable to dictators and people who cared not for the law, and to people who might be of a more fiery nature than those who dwelt in this Northern island.

TUESDAY, JANUARY 4, AT 2.30.

DR. RUSSELL WELLS ON
MODERN LANGUAGES IN RELATION TO COMMERCE AND FINANCE,
WITH SPECIAL REFERENCE TO THE NEW COMMERCIAL DEGREE AT THE UNIVERSITY OF LONDON.

Dr. RUSSELL WELLS (Vice-Chancellor of London University) : In speaking to the Modern Language Association on a new degree like the Degree in Commerce, I want to detain you first for a minute or two to discuss what degrees are for, and the position of modern languages with regard to education. In days gone by, when the Universities started, everybody who went to a mediæval University had to study a foreign language, and that foreign language was Latin. We are very apt now to think that Latin occupies a peculiar position in regard to Universities, and to consider that the Latin that was taught in the Universities at their start was taught on somewhat the same lines as Latin was taught in the two older Universities in this country fifty years ago, and that Latin was taught originally for the value of the language. Nothing can be further from the fact. In mediæval times Latin was a living tongue. It was a living tongue to a certain section of the community, and Latin was originally adopted as the language of the learned, not because it in itself was so inherently beautiful, but because it was the best possible medium of instruction and the medium of learned thought. Everybody who was in any sense learned had to learn Latin, because

practically the whole of the literature which was of any value was written in that language. The languages of Europe were in a state of flux, and the early mediæval student learnt Latin in order to have a medium in which he could learn something else.

The original studies of the mediæval Universities were in many cases technical. Bologna started with a technical School of Civil Law. The oldest University of all, Salerno, was a Medical School. Paris and Bologna were the great mothers of Universities, and Paris largely started as a School of Theology. In the West, the great subject that was actually studied was what one might call Dialectics—Logic, and Latin was only the medium in which the instruction was given and the disputations undertaken. In fact, Latin in mediæval times occupied very much the same position that English occupies in India. In the Indian Universities, it is absolutely essential to have some language in which there is a literature, some language having a sufficient body of knowledge in that tongue, in which the students can be instructed. The vernacular tongues of India are as numerous, or more numerous, than were the various dialects of Europe in the Middle Ages, and English is largely used as the medium of instruction because of the great literature enshrined in that tongue. There is a tendency in India now for some of the Universities to become bilingual, but it is very doubtful whether it will be possible to have University education in India without the medium of English for many generations, English being the learned language of India in the same way that Latin is the learned language of Europe.

Then came the time when the various tongues of Europe became fixed. English, French, and, later, German, and of course Italian, arose as definite, well-constructed languages—languages that were spoken by a sufficiently large body of people, and languages in which literatures arose. It ceased to be essential to learn Latin in order to learn mathematics and other subjects. Then, as Latin became less important, the time came when the world tired of the fine-drawn distinctions of the ancient logic—how many angels could stand on the point of a needle, one, none, or ten thousand? whether angels, to quote Longfellow, in moving from place to place passed through the intervening space? Constantinople was captured by the Turks, and the learning of the East, of Greece, penetrated to Europe. The books of Aristotle, which had been studied in the mediæval Universities in Latin—a Latin derived not from the original Greek, but through a translation of Arabian translations of the Greek—those original books of Aristotle were found in the original language, and men started to study Greek. They studied Greek in the first instance, not for Greek itself, but in order to get at the knowledge that was enshrined in the language; and one of the greatest incentives was to study those books of Aristotle.

Consequently the Latin and the Greek became with increasing translations less and less important as a medium of thought, and there arose at the time of the Renaissance the appreciation of the form and of the literature, and Latin—and Greek, too, ultimately—came to be studied for themselves. They ceased to be living languages. Their form and some of their literary poets were studied, and an education was then constructed in which the language became the essential thing rather than the knowledge which was enshrined in the language.

This seems very far afield from my subject to-day, but I think I shall show a little later that it is not so far afield as it seems. A generation, a series of generations, grew up which looked upon University education as an education that was to a great extent divorced from the practical affairs of life—an education which made a cultured man, an education which formed a gentleman, an education which was undoubtedly extremely valuable, in that it increased the mental capabilities and the suppleness of the minds of those who had undergone a University education. But it was divorced to a great extent from the practical affairs of life. Now, that was not the origin of Universities. Salerno was a technical School of Medicine; Bologna was a technical School of Law. There is nothing contrary to the University ideal in the subject-matter of study being useful. It seems an astonishing thing that one should make that remark; it seems an astounding thing that it should not be universally admitted; but I think all of you will agree that there are people who seem to consider that directly a thing is useful, it is rather doubtful whether it is a proper subject for University study.

Moreover, there seems to be an idea in certain minds that the professions of life, the employments of life, are necessarily matters for technical study and not for University

recognition. That is probably as ridiculous a misreading of history as any misreading could possibly be. My own profession of medicine is probably as highly technical a study as any that exists, and yet from time immemorial it has been considered a proper subject for University study. It is true that, unfortunately. in this country the two older Universities of Oxford and Cambridge, with no proper facilities for the study of medicine, keep the faculties of medicine as curiosities; and there was a time when the University of Oxford was desirous of conferring a doctorate of medicine, and had a great deal of difficulty in doing it, because they could not find two resident doctors of medicine of Oxford in Oxford! Of course, my profession naturally had to be taught, and certain Universities that exist in populous towns—Paris for one—kept up a faculty of medicine right away from the Middle Ages to modern times. A much younger University, Edinburgh, existing in a capital town, did the same. But in London, there being no University, great professional bodies, Royal Colleges of Physicians and Surgeons, stepped in and supplied the need.

Law has always been considered a proper subject for University study. There, again, the two older Universities of this country—partly through their situation, partly because these were in mediæval times so largely dominated by the Church—left law for all practical purposes on one side, and there arose in London those great educational institutions which are faculties of Universities in all but name, the Inns of Court.

Therefore, the idea of practical and technical subjects being outside the University ambit is a purely fictitious and erroneous one, and has arisen in this country on account of the peculiar conditions under which our two ancient Universities of Oxford and Cambridge were placed.

What are the essential things for any subject to be a proper one for University recognition? I take it we should all agree that it should be mind-expanding; that it should furnish a sufficient body of facts, a sufficient body of general principles to enable it to afford that mental gymnastics, that training of the mind, that broadening of the outlook, which are so essential to the really and truly educated man. I cannot conceive of a University degree in boot-making. I cannot conceive of a University degree in crossing-sweeping. The content of the knowledge required for those two professions is so small, and is so restricted, that I cannot conceive of its being made mind-expanding. But we have seen of recent years a new faculty arising in most of our Universities—Engineering. Anybody who has studied the requirements for a degree in engineering will admit that it can be made just as mind-expanding, just as educative, as a degree in pure mathematics. And I claim that in that vast body of knowledge, in that vast field of human activity which is known as Commerce, we can constitute degrees and training as truly of University rank as medicine, law, or theology.

Think for one minute of some of the problems that are involved. Think for one minute of the history. There was a time when Venice was the commercial centre of the world. There was a time when Venice was the London of Europe, and rose to enormous importance and to great affluence. It is gone. Venice now is a provincial Italian town. Why? Why did Venice rise to commercial prosperity? Why did it fall? The Hanseatic League, a purely commercial bond between certain Northern cities, dominated commerce of the North, and largely dominated commerce of England. It is gone. Why did it rise? Why did it fall? Those are questions that get us on to laws and problems quite as far-reaching as anything that the human mind is concerned with. Why do goods move? How do they move? Why do prices rise and fall? The subject-matter of commerce deals with problems that affect the well-being, the development, the civilization of the human race probably more than any other set of problems. We talk of being civilized, and we talk of the material comforts of civilization. We owe all those comforts to the branch of activity known as commerce. If it were not for commerce, the moving of commodities, we should probably be back to the days of our ancestors wearing woad and furs. To say that that great branch of human activity is not worthy of University study and University recognition is too ridiculous for words.

But I shall be met on the other side by people who will tell me that a University education is no good to the commercial man, and that the man who is going to do business had far better go into the merchant's office, learn a little book-keeping, and possibly type-writing and short-hand, and the less he knows beyond those very rudimentary subjects, the better business man he will be. My reply is that the best education for a doctor under those circumstances would be to go into a dispensary, learn how to make a few pills, and possibly how to treat the various ulcers and dyspepsias, which will constitute a large portion of his practice.

One of the things that we have suffered for in the late war, and for which we suffered very greatly before the late war, was the fact that a highly educated and highly trained nation existed in Middle Europe, in Germany, which did not despise commerce and did not despise learning. When I was talking in the city about commercial degrees, I was told hosts and hosts of tales as to how the better educated German was getting ahead of the Englishman. One gentleman, who was concerned in the boot trade, told me that during the war he had the greatest difficulty in keeping his trade with Italy, because he could not find any English business man who could talk Italian, and ultimately he had to appoint as his agent a German Jew. That is a disgrace to the community ; it is a disgrace to this country. I heard dozens of tales like that, first-hand, from merchants who had in the past employed Germans because they were better instructed.

During the war, a few of us thought that the Universities would have a very large part to play in the reconstruction which would necessarily take place afterwards, and we set ourselves to work to survey the various pillars on which the prosperity of this country was built. We came to the conclusion that the prosperity of this country, the wealth and advance of the country, depended very largely upon the land, and all that came from and out of the land, upon commerce—*i.e.*, the interchange of commodities and the moving of commodities, and upon industry—*i.e.*, the making of commodities. We said: 'How can the Universities help?' They can help by bringing knowledge, by bringing training, by bringing science, into those various branches of activity. The University of London constituted degrees in estate management and in commerce.

Now may I define what we want our graduates in commerce to be. We do not want to train clerks ; that is not the business of the University. We do not want to train typists and stenographers. Those are the labourers of commerce. We want to train the leaders, the men who will in future be heads of departments, who will be managers, and who will be the initiators in commerce. Right through the course the candidate must take one modern foreign language. Another foreign language is included among the optional subjects. The language examination will be very largely *viva voce.*

I said at the beginning of the lecture that Latin was originally constituted in the Universities as a means of communication rather than for itself. The commercial man wants foreign languages from two points of view. He does not want you to teach a lot of philology. The structure of a language and the derivation of words is extremely interesting from an academic point of view, and it is quite right that, for an honours degree in a modern language, that these should occupy a considerable portion of the work. But for a commerce degree, that is not what is wanted in a foreign language. The commercial man does not want a modern language taught in the same way that Latin and Greek have been taught in classical schools. He does want it taught so that the man who has been through the course can converse freely with a foreigner and make him understand, a thing that is not always the result of school education in England. If I might say something for a much abused study, I cannot help thinking that phonetics will be very valuable. He does also want to get something of the spirit of the people. He wants to get something of their outlook—not their outlook five hundred years ago, but their outlook to-day. He does want the language to be taught from a literary point of view with regard to modern literature. He wants the language to be taught in such a way that it gives a little insight into the soul of the people, and he wants the man to know it thoroughly. He does not want him to talk the French of Stratford-atte-Bowe, but he wants him to be able to write a fluent letter, to be able to read quite easily, as easily as he would read his own language in modern literature. He is not very keen on your teaching him business terms ; he can pick those up, but he does want some of them.

At the first Intermediate Examination held last September in Italian, one of the questions set was a lithographed reproduction of an Italian letter which had been received by a business firm in London. Italian hand-writing is a little peculiar, and this was exactly the sort of letter that a man might very well receive in an office. The candidate was expected to translate that without any mistakes. That is the sort of thing that I hope you will teach, and in teaching the language do not be averse to giving a little modern history, do not be averse to discussing some of the living problems before the nation with whose language you are dealing. Make the study of the language an introduction to the people as they exist to-day. That is what is wanted by the commercial world. One very prominent gentleman in the city said to me : 'I do not very much mind whether they know all the business terms or not ; but I do very much

mind that as soon as they open their mouths they shall not offend the susceptibilities of the people with whom they come in contact.'

I believe that this Degree in Commerce is going to be of inestimable service to the country. I believe it is going to be one of the most important faculties in the University of London. We held our first Intermediate last September, and had 144 candidates in Commerce. It is a very important fact that this should jump at once into the same numbers as the old faculty of medicine. But it is not going to be an easy degree. We failed 50 per cent. of them!

DISCUSSION.

Mr. G. F. Cox urged that the use of Esperanto would save a great deal of time to students. A commercial man to-day, by means of the Esperanto Association, could go to any big town in Europe and there find a correspondent to supply him with the names of all the commercial firms and their price lists in the one language.

A MEMBER advised that the students should be given books to read on commercial lines—*e.g.*, economics, economic history, banking, and so on.

Professor SPIERS considered that, in order to get an insight into the very soul of the people, the students should be given a very cursory general knowledge of French literature, beginning with the four great writers of the seventeenth century—Corneille, Molière, Racine, and La Fontaine; going on to Voltaire, Rousseau, and Montesquieu in the eighteenth; and then a general outline of the nineteenth-century authors.

A MEMBER asked what percentage of the 50 per cent. who failed, failed in modern languages, and in what particular direction.

A MEMBER stated that he had been for six years—seventeen years ago—foreign correspondent to a stockbroker, and was the only Britisher doing that work on the whole of the Stock Exchange, the others all being foreigners. Owing to the system of volunteers, the prospects were very poor and the remuneration inadequate.

A MEMBER asked whether, in view of the great concentration on French at present, the business world really wanted French.

A MEMBER inquired whether Esperanto had been considered in drawing up the syllabus.

Professor RIPMAN supported the pronouncement of the Vice-Chancellor, that it was essential for us to attach importance to the literary side of the modern languages concerned. It was easy to get people to do the purely mechanical side of business correspondence, but this Degree in Commerce should be a preparation not for labourers but for leaders. For them it was more important to get into the spirit of the people, and they would need something much wider, more liberal, more human.

The question raised by Professor Spiers, as to whether very much attention should be paid to the seventeenth-century writers, was a difficult one. The speaker was inclined to think that there was so much to be done in considering the history, the life, and the social conditions of the nineteenth century, that practically throughout the three years of study it would be necessary to make that the main subject. It could be assumed that candidates for the Commerce Degree would, in their preparation for the first school examination, have paid some attention to the classical writers. From the point of view of this new degree, it was more particularly the nineteenth and twentieth centuries that must be taken into account.

With regard to Esperanto, it was sufficient to say that at the present time Esperanto was not a widely used language. If it came to the question of a world language, English had been in the foremost position before the war, and was very much ahead of that position now. That fact must be recognized, and attempts to get an artificial language into the place of English were doomed to failure by the simple progress of civilization, by inexorable facts, from which one could not get away.

With regard to concentration on French, it was not likely that French was going to be ousted from its place as the first foreign language in this country. When we came, however, to the second foreign language, we needed undoubtedly more variety. The very fact that German was so much the second language, and that we have had a war with Germany, had led to a kind of free opening for something else. This was to be encouraged, but there was a difficulty to be faced. French and German had for so long been regarded as the only foreign languages to be seriously considered, that the text-books and the teachers in other languages were few and often inadequate. We really needed some good people to take up Spanish, Italian, and other languages that might be useful.

Professor Ripman inquired whether the Vice-Chancellor could say what the attitude of the leaders of commerce was with regard to the proper age at which the degree course should be taken. There was an increase in the number of boys and girls staying beyond the first school examination, and the work between sixteen and eighteen was most important. What was the attitude of the business world on this point? Did they think it well that the boys and girls should stay on at school from sixteen to eighteen, then have a three years' course; or did it seem more desirable that after taking their first school examination and qualifying by that for Matriculation, they should pass on to their Intermediate and Final Examinations at once?

Dr. RUSSELL WELLS first took the point of Esperanto, saying that Professor Ripman had given the answer. In the future Esperanto might be of importance, but it was of very little practical importance now.

The first commercial language was probably not French, but Spanish. They would be astonished to hear that Arabic and Chinese were considered of very great importance. We did not realize in this country the tremendous value of some of the Asiatic languages from the point of view of business. A certain gentleman in the City had arranged the European languages in the following order of importance: Spanish, German, French, Portuguese, Italian. Portuguese was spoken in Brazil, an immense country with which we had a large trade.

The statements made by the gentleman who had been in a stockbroker's office were, he felt, emphatically true seventeen years ago. The man who despised commercial education was in the great majority then, and still existed to-day, but the war has been remarkable in changing the outlook of the leaders.

With reference to the question of age, raised by Professor Ripman, they wanted definitely the candidates to take their Matriculation as early as possible, and their Intermediate at about seventeen or eighteen; then to get into the office and do their degree work *pari passu* with office work. A large number of firms were willing to give facilities to people in their offices to study at the same time. Many of them felt that the office was to the lecture-room in business what the laboratory and the dissecting-room were in medicine and science. The School of Economics were duplicating all their classes, day and evening, in order to provide for this.

The CHAIRMAN moved a vote of thanks to Dr. Russell Wells, which was carried with acclamation.

WEDNESDAY, JANUARY 5, AT 10.30.

PROFESSOR O. H. PRIOR ON

ENGLISHMEN FOR THE NEW PROFESSORSHIPS OF MODERN LANGUAGES.

'In my opinion a complete answer to the question, "How are we to get candidates for our Professorships?" consists in showing, firstly, what the opportunities are from the material point of view; secondly, what the training of such candidates should be; and thirdly, what is their final aim and purpose. If most of my examples are drawn from the French and the French language, I need not apologize; my hearers will see for themselves that there is an obvious reason for this. All those who are concerned with our education, both secondary and higher, know that such an exposition of the subject is necessary: the supply of teachers is far from equal to the demand; young men shun the profession, and, if asked the reason why, do not hesitate to say that openings are too few, chances of promotion scanty, and the work mere drudgery! Even the charms of unlimited football and cricket have lost their power of attraction for a generation to which war has taught the value of the saying: "The labourer is worthy of his hire." This hesitation is only natural, for the record of our British education is a black one. It has applied for many years, yea, for centuries, the methods of that King of Spain who held that, to create the poet, you must starve the man.

'It is now my task to prove by facts and figures that none of those arguments can stand since the war, and that even before the war circumstances had changed to such an extent that

the description of all forms of teaching by the Yorkshire miner, as a "poor despised profession," was only true for the uninitiated. Up to 1914, twenty-three Professorships have been founded in Great Britain at salaries ranging from £1,200 to £400. There are at present in the British Isles over fifty where the English scale of salary is in no case below £600. With fees and other emoluments from various sources, few of those salaries can amount to less than £1,000 a year. This is not brilliant, considering the necessary and incidental expenses and the position that has to be maintained. But, fortunately, here as in other professions, pre-war scales are being revised. Add to this the fact that, save in the case of the older Universities, a pension is available on retirement, and you will find that even the Civil Service does not offer much greater advantages. But there is, I regret to say, one shadow to my picture of University advantages—a dark side which considerably invalidates my argument, but which, in the light of new developments, may well be mentioned, for it shouts for redress. It is the case of the University lecturer or reader.

'His position presupposes the highest standard in knowledge and attainments. Yet his reward is paltry, even if we consider him as an apprentice in his profession, and this is not always the case. On the contrary, he is frequently a specialist in a subject for which no chair is provided, a subject requiring arduous research work and qualifications of the highest order.

'Abroad the same case presented itself in various ways. In Germany the Privat Docent receives no pay. He is a candidate to the title of Professor, and lives as best he can until the day when his merits gain for him the coveted title and its emoluments. In France the Professor may serve his apprenticeship in schools. This is obviously the simplest solution of the difficulty, and its advantages are such that I may be allowed to dwell on this point.

'In the first place, it ensures a close connection between school and University by a constant interchange of staff. A man entrusted with higher work in a school and aiming at academical rank will naturally maintain the highest standard, and thus provide that intellectual atmosphere which is such an important, though subtle part of education. Further, he rises with actual experience in teaching and a certain capacity, acquired by practice, for understanding the difficulties of junior students.

'This power of teaching is, in fact, one of the chief assets of a French University staff, and its advantages are obvious. But we must add that a senior master's time-table in France is such that it allows him plenty of opportunities for research and private work. This alone will explain why the system would be impossible to apply in England without a revolutionary change in the time-honoured system of overworking the staff.

'In spite of this difficulty, anyone intending to make academic work his career would be all the better for having had some experience of school work, if it were but to realize the defects of a system which ignored the obvious connection between higher and secondary education. But as long as the lot of the lecturer remains the worst one in our system, this transition will not be bridged over. We can, therefore, only hope that he may be granted the same scale of pay as his secondary school colleagues. Such a consummation cannot be long delayed, and then, indeed, Universities as well as schools will become a centre of attraction as much as the Civil Service or the so-called professional occupations.

'For lecturers the Burnham scale might be adapted, with further allowances made for length of training. Its present salaries, ranging from £240 in the country, and £290 in London, to £500 and £550 respectively, would compare more than favourably with the £150 a year or even less which are offered by our Universities and advertised almost every day in our papers, the reward for a first-class degree, years of special work, and unusual capacity for research.

'And now in what respect are the facts stated above relevant to our subject? We are merely applying here the well-known recipe of one of Mrs. Beeton's forerunners: "First catch your hare." And for this purpose a gilded net is not out of place. The information collected will show the hesitating candidate for professorial honours that he may safely venture on a profession where a living wage is now assured; it will show him further that, if academic promotion seems to be out of his reach, he will yet have opened before him a profession where openings are even more numerous and rewards of the most remunerative kind by no means scarce.

'But, having convinced our candidate that he is not about to engage on a career which will leave him destitute and pauperized, we have now to answer a far more serious question:

Is it worth his while to attempt to fit himself at great pains for a career where ready-made teachers, perhaps in some respects better fitted than himself for the task, will be first on the market? He may point out further that, in 1914, out of twenty-three chairs for modern languages eight only were occupied by his own countrymen, and he may say, and indeed *does* say: "Am I not at a disadvantage from the very start?"

'Indeed, ladies and gentlemen, I am quoting here the words of more than one hesitating and puzzled student, and my answer is now invariably the same. Whether they came from France, Germany, or any other country, natives have done all the spade-work, the pioneer-work in Universities, at a time when the study of modern languages barely existed. Gradually and under many difficulties they have formed pupils, and now we are beginning to reap the first-fruits of their efforts. It has, indeed, taken scores of years to bring about this result, but the time is, if not quite ripe, at least ripening.

'Every one of those teachers, I have no doubt, would be proud to be succeeded by one of his own pupils whom he has endowed with all that is best in him, and with whom he is now ready to cross swords on an equal footing in some friendly learned bout. Indeed, it is to the Professor's obvious advantage that he should train pupils worthy to succeed him; if after years of hard work he still fails, his material must be extraordinarily bad, or his own incompetence is definitely established.

'Further, experience has taught him that British education has features of its own, and that Literature *per se*, History *per se*, are not the end-all of University any more than of school training—that is where his students may be superior to him and superior to pure scholars of riper years coming from abroad. He understands, having seen the same principle applied in his own country, that the Republic of Letters does not mean a Republic after the fashion of Athens, where the free-men rule for ever and the slaves never rise. The young Englishman of letters has served his years of bondage; he is now going to get his opportunity, and he will certainly rise to the occasion.

'But we can leave the foreign bogey alone and assure our candidate that in spite of the handicap of the Republic of letters, if he happens to be the best candidate, every one of the chairs now in existence will some day be at his disposal, for, fortunately for him, professors become immortal only after death.

'Having thus allayed the candidate's fears as regards the future, we now reveal to him the main features of his training. We may assume at once that he is to become a specialist, a specialist on *one* subject, that he will not fritter his time away in the impossible task of digesting, during his University course, the thought, literature, and history of two or more countries. The requirements of certain examinations still make it necessary for many students to attempt such a thing, with the inevitable result of shallow knowledge and low intellectual attainments. Our future professor will be a specialist in one language, with, may be, a certain acquaintance with other languages belonging to the same philological group. He will study French, but will know something of its sister lauguages, Spanish and Italian; he will master German, and add to it Dutch or some Scandinavian language. But in any case, his knowledge of his chief subject is to be *complete*. The French apply to this complete knowledge the qualifying adjective *intégral* which best redenrs the idea.

'Further, the scholar must be introduced to research and methods of research. For centuries we have left this field to foreigners, and this country has been the happy hunting-ground of one nation after another. In the fifteenth century, the Italians reaped a rich harvest in England; in the nineteenth came the turn of German and French scholars.

'The Englishmen meanwhile searched his documents for purely legal purposes, burned them for fuel because he could not read them, or used the parchment as skin for his drums, as Canon Wilson recently told us. But there are signs of progress.

'Whichever form of research the student undertakes, he will be able to put to practical use one of his chief subjects of study—Thought. And here he will have reason to regret that the admirable French custom of imparting the elements of philosophy when still at school has, as yet, hardly found its way into our scheme of education. Why should he not have started on his University career well imbued with Descartes' immortal principles, and be able not only to *quote*, but to apply the fundamental rule of logical thought. Reduce every proposition to its elements, and accept nothing as true unless you have every reason to acknowledge it as such. This will be for him an example of the modern movement for a practical

application of all forms of knowledge; so well illustrated during the war by Rousselot's phonetic method of locating enemy guns, which won for him the Légion d'Honneur, so well deserved otherwise. Further, the training of the future teacher is not complete unless he realizes how much of his acquired knowledge is purely formal and important, not for its own sake, but for its bearing on other related subjects.

'In very general terms I have endeavoured to show how much ground the student must cover if he wishes to do full justice to his work. We have to remember that many Universities can only afford one teacher in each subject, and this teacher must therefore be able to deal with every side of his own branch. He may, of course, through dislike or ignorance, put aside Philology or History, Prose or Essay-writing. He may even find good reasons for doing so. Nevertheless, he is not fulfilling his duty towards his students, he is not giving them a full opportunity, and his teaching is at best truncated. In a sense, the Professor is a propagandist, he is the link between England and the Continent, and his statements are generally taken to represent the truth. His knowledge of the country and the inhabitants must have been acquired at first hand, not only by means of intellectual intercourse, which alone is not sufficient for an intimate acquaintance, but by prolonged stays in the country itself. His business is to know not one class only, but the high and low, the good and bad, for thus alone can he form an honest and valuable opinion, unbiassed in his case by the local influences and political passions which affect every native in some form or other, which colour the point of view of, we may say, every writer on modern times, more particularly as regards History. It becomes the teacher to try and clear away prejudices on the part of his own countrymen. For instance, such an effort is legitimate which points out that French literature is often misunderstood; that in the main, its purpose, for centuries, has been didactic and moral; that it attains its purpose by seeking to act as a deterrent. But it would be ridiculous to deny that a certain proportion of this same literature is frankly immoral, and that discrimination must be used in the choice of representative works.

'The influence of the New Professor in favour of the country whose civilization he expounds is by no means negligible, and is too often under-estimated. In his sphere of work he is brought into daily contact with a large number of men of an age still open to impressions, who will scatter abroad in time and carry his words to all parts of the country, there to form the nucleus of a new *entente*, even firmer than the old, because it is based on mutual understanding, on an acknowledgment of faults as well as virtues. He becomes, in fact, one of the chief instruments in the spreading of truly human ideals, both amongst his own people and abroad. There ought to be no better apostle of the words "Peace on earth, goodwill towards men" than the man who studies in a sympathetic spirit the characteristics of a foreign nation with a view to explaining unusual modes of thought of even unsuspected superiority.

'What I cannot help considering as the chief and loftiest duty of the New Professor is the training of those who are to be entrusted with the moulding of rising generations. This is the chief reason why a large foreign element amongst teachers is inadvisable, and I say it with full knowledge of, and sympathy with, the high standard of scientific attainments and devotion to duty of such colleagues. Let it be acknowledged: foreign countries, in framing their laws about the nationality of teachers, were not guided merely by the requirements of conscription and civil service regulations. There lay, and there lies, at the bottom of such exclusivism the knowledge that education, high or low, is a vital question on which depends the welfare of the nation. The University Professor can exert a great and judicious influence in the choice of the men who are to be entrusted with this work; he can gauge their abilities, and if he thinks that their knowledge is of the kind which would benefit the many, he may turn them towards school work. It is a great and noble task which singularly befits the Modern Language teacher and the impetus for which must come from the University. For progress in most studies has generally but a local, or at most national, value, and does not bring nations together by mutual understanding. The opportunity of the language teacher is very different, and his mission is that of the world-citizen. His duty is to raise the standard of knowledge. His aim is not to turn children into inefficient imitations of French or what not, but while preserving valuable ethnological characteristics, to awaken the broad human feeling. As Fichte said: "The ultimate purpose of every man, as well as of every society, is the ennobling of mankind." It is the duty of the teacher to foster this end, and to bear it in

mind in everything he does. The whole circle of education prepares, and may at least help to fulfil, the Western idea of a happier world for future generations—an ideal far loftier than that of the ancients who aimed, at the best, at an ethical code which included the whole of humanity, but of *living* humanity only: loftier than that of the Middle Ages who based their ethics on a hope of bliss in another world.

'No man can be in a better position to further this ideal than the teacher working on that perfectly plastic substance, the child. We have here in England material second to none, ready to be moulded *into any suitable shape*. If, so far, the best use has not been made of that admirable material, it is due to the short-sighted lack of support of the nation at large, and consequently to the lack of training of the teachers themselves. Yet no one now can be blind enough to deny that, with these men, lies the power to awaken not only national pride but pride in humanity. They can sow the seeds out of which the anarchist and the bolshevik may develop later on; they can likewise be more than instrumental in raising society to its highest level as a rational and therefore an orderly entity.

'But to this end they must be our best men, and to secure them money is needed. What, then, must we think of the arguments raised by opponents of our new education scheme? These arguments might be used with advantage by our worst foes, and it would pay an enemy country with sinister motives to spend vast sums in encouraging such a campaign which, if it succeeded, would again make of England, intellectually, a Cinderella amongst civilized nations.'

WEDNESDAY, JANUARY 5, 2.30.

PROFESSOR F. Y. ECCLES ON

L'EXEMPLE DE JEAN MORÉAS.

Il n'est guère possible de parler de Jean Moréas sans remuer les cendres de plus d'un vieux poète et même sans effleurer quelques questions d'ordre esthétique qui ne sont rien moins que nouvelles. C'est là en effet une grande partie de l'intérêt que l'on trouve à l'œuvre inégalement belle mais toute curieuse de ce moderne Athénien qui voulut chanter sur une lyre française et dont le sort fut unique dans la littérature de son pays adoptif. On le jugerait déjà rare, mais non pas unique, si l'on ne songeait qu'à la perfection où parvint cet étranger dans l'usage d'une langue apprise, mais ce qui rend son cas tout à fait exceptionnel, ce n'est pas la sûreté de sa langue, c'est toute la direction que prit, dès avant qu'il eût achevé de jeter sa gourme, sa destinée spirituelle, pour le faire abonder dans le sens français et devenir l'auxiliaire le plus précieux d'une réaction nationale.

La vie extérieure de Jean Moréas fut sans incidents. Il est né, en 1856, à Athènes, d'une famille patricienne, originaire de la Morée: elle portait un nom—Papadiamantopoulos—que nos oreilles d'occidentaux approuvent fort le poète d'avoir vite abandonné. Il reçut dans son pays une éducation toute française, et vers sa seizième année on lui fit faire un grand voyage au cours duquel—après avoir séjourné en Italie, à Genève et dans plusieurs villes d'Allemagne—il entrevit Paris, et s'en éprit pour toujours. Il y retourna un peu plus tard, pour suivre vaguement quelques cours de droit, son père le destinant à la magistrature. Mais déjà les Muses l'avaient marqué au front. C'est vers 1877 qu'il se fixa définitivement dans la capitale française qu'il ne devait guère plus quitter si ce n'est pour deux voyages en Grèce.

S'il en faut croire les souvenirs amicaux que résume l'excellent livre de M. Louis Thomas, une bonne moitié de la vie de Moréas s'écoula dans les rues et dans les cafés parisiens. Ce fut un noctambule incorrigible, un diseur d'aphorismes que séduisait (comme autrefois Socrate) le spectacle humain et la liberté vivace des endroits publics, mais nullement un bohème.

Les plus anciennes poésies de Jean Moréas qu'on ait conservées, à tort peut-être, font partie de la collection du *Chat Noir* où il collabore vers 1882. Son premier recueil parut chez Vanier en 1884. A ce moment déjà la grande crise de la poésie française était ouverte; mais on entrevoyait à peine la solution bien provisoire, ou le palliatif, ou l'espoir que devait apporter le symbolisme.

Les Syrtes de Moréas ne sont pas autre chose que des expériences très diverses: ces poésies, qui précédèrent, notons-le, les *Complaintes* de Laforgue et les *Illuminations* d'Arthur Rimbaud, ne sont nullement l'application d'un système, encore moins d'une philosophie arrêtée, mais

des essais, souvent délicieux, où des états d'âme pas trop rares sont évoqués, au lieu d'être analysés, à l'aide de symboles assez clairs et d'effets auditifs fort ingénieux mais sans rien qui déconcerte une oreille habituée à la liberté très relative des prédécesseurs, en un langage aimablement bariolé et dont les archaïsmes trahissent déjà le romanisant. L'inspiration à tout prendre est très éclectique.

L'orientation première de son talent s'affirme plus nettement avec les *Cantilènes*, qui suivirent les *Syrtes* à deux années de distance; il y paraît que, des velléités très disparates d'où va sortir la doctrine symboliste, ce qui le préoccupe tout particulièrement c'est l'ambition d'employer les mots comme éléments d'une incantation. Il se souciera assez peu au fond de la métaphysique de l'école, de cet idéalisme subjectif qui sera pour certains le prétexte de tant d'incohérence. Ce cerveau limpide, ennemi né du vague et de l'inachevé, s'inquiète de trouver, sans plus, les mélodies qui répondent le plus exactement aux besoins momentanés de son âme très mobile. C'est pourquoi il lut faut une musique toujours neuve.

Cependant le jeune poète s'imposait, non certes au grand public, mais à ses camarades, et visiblement prenait figure de chef d'école. Le 18 septembre, 1886, bien avant, semble-t-il, que Gustave Kahn eût élaboré sa théorie remarquable de l'art symboliste, Jean Moréas lançait au *Figaro* un manifeste qui a tout au moins une valeur documentaire considérable. Pour la première fois, le nom de *symboliste* y est hautement revendiqué : la critique retardataire ne connaissait que celui de *décadent*, que quelques novateurs même avaient accepté complaisamment, sans doute pour épater le bourgeois. On y lit ceci :

Ennemie de l'enseignement, de la déclamation, de la fausse sensibilité (voilà pour le Romantisme), de la description objective (voilà pour le Parnasse), la poésie symboliste cherche à vêtir l'Idée d'une forme sensible qui, néanmoins, ne serait pas son but à elle-même, mais qui, tout en servant à exprimer l'Idée, demeurerait sujette. L'Idée, à son tour, ne doit point se laisser voir privée des somptueuses simarres des analogies extérieures ; car le caractère essentiel de l'art symbolique consiste à ne jamais aller jusqu'à la conception de l'Idée en soi. Ainsi, dans cet art, les tableaux de la nature, les actions des humains, tous les phénomènes concrets ne sauraient se manifester eux-mêmes : ce sont là ces apparences sensibles destinées à représenter leurs affinités ésotériques avec des Idées primordiales.

Quant au langage :

Pour la traduction exacte de sa synthèse, il faut au symbolisme un style archétype et complexe: d'impollués vocables, la période qui s'arc-boute alternant avec la période aux défaillances ondulées, les pléonasmes significatifs, les mystérieuses ellipses, l'anacoluthe en suspens, tout trope hardi et multiforme: enfin la bonne langue—instaurée et modernisée—la bonne et luxuriante et fringante langue française d'avant les Vaugelas et les Boileau-Despréaux, la langue de François Rabelais et de Philippe de Comines, de Villon, de Rutebœuf et de tant d'autres écrivains libres, et dardant le terme acut du langage, tels les toxotes de Thrace leurs flèches sinueuses. . . .

Pour le rythme enfin, il préconise :

L'ancienne métrique avivée ; un désordre savamment ordonné ; la rime illuscescente et martelée comme un bouclier d'or et d'airain, auprès de la rime aux fluidités absconses ; l'alexandrin à arrêts multiples et mobiles ; l'emploi de certains nombres impairs.

Ce qu'il faut retenir de ces formules presque transparentes, c'est le souci national, ou nationaliste, qui ne le quittera plus. Dès lors, Jean Moréas se distingue des simples novateurs (lisait-on beaucoup Rutebœuf, ou même Villon, entre décadents ?) par la persuasion où il est qu'il s'agit de reprendre, avec une sensibilité moderne, la marche séculaire de la poésie française et de rallier la grand'route. Dès lors, il tient le romantisme pour une prestigieuse déviation ; mais il ne reconnaîtra pas de sitôt que le dix-septième siècle avait fait autre chose tout de même que de convertir une magnifique voie triomphale en une allée étroite, fermée de grilles et soigneusement sablée. . . .

De 1886 à la fin de 1890, il ne donna aucun nouveau recueil. Ces quatre années si riches en poésie française où presque tous les talents supérieurs d'une génération ardente se produisirent ou se confirmèrent—un Stuart Marrill, un Gustave Kahn, un Verhaeren, un Henri de Régnier, un Vielé-Griffin, un Maeterlinck—ne furent certainement pas pour Jean Moréas des années stériles. Durant cet intervalle, il préparait le *Pèlerin Passionné*, il lisait et il méditait, et sa foi esthétique, atteinte de scrupules, évoluait rapidement.

Le *Pèlerin Passionné* (on sait que le titre est celui d'un célèbre florilège élizabéthain) fit sensation. Il charma, un peu malgré lui, M. Anatole France ; exaspéra le vieux Leconte de

Lisle ; tandis que M. Maurice Barrès le proclama 'ce chef-d'œuvre dont l'absence mettait à la peine ceux qui, ayant de la sympathie pour le monde "symboliste," ne savaient comment s'en expliquer avec des personnes prévenues.' C'est pourtant un ouvrage de transition que le *Pèlerin Passionné*. L'intention symbolique—celle d'évoquer par des paroles suggestives des états émotifs qu'elles ne sauraient traduire directement—s'y croise constamment avec des préoccupations presque contraires. Du symbolisme, certes, il y en a et du meilleur aloi, dans ce recueil, le plus absolument lyrique qu'ait fait Jean Moréas. C'est dans le *Pèlerin Passionné* —et là seulement, je crois, dans son œuvre, si l'on excepte les ballades populaires dans les *Cantilènes*—que l'on rencontre des vers *libres*, je ne veux pas dire des strophes polymorphes, variées à l'infini, mais des vers dont le rythme échappe à toute prosodie numérique. Ils sont faits pour déconcerter, et dans sa préface le poète avait averti le lecteur que 'ce dont nous voulons enchanter le Rythme, c'est la divine surprise, toujours neuve': il faut avouer qu'ils déconcertent agréablement et, si l'on peut dire, avec mesure. Quant aux strophes à mouvements variés, la fantaisie la plus ingénieuse, la plus délicieuse, s'y joue; une mémoire très érudite aussi. Des réminiscences de poètes moyen-âgeux sont fréquentes dans ces poèmes ; et il y en a tels qu'un profane ne lirait guère sans glossaire ; mais surtout il y en a dont le rythme très savant mais toujours gracieux rappelle les maîtres du bas moyen-âge, les Machaut, les Froissart, les artistes de la seconde rhétorique et les précurseurs immédiats de la Pléiade.

Ce livre n'était pas encore achevé que Jean Moréas fondait, avec quelques disciples et amis —Raymond de la Tailhède, Ernest Reynaud, Maurice du Plessys, Charles Maurras—l'École Romane, petite chapelle de la grande basilique symboliste, mais vouée, à vrai dire, à un culte assez hérétique. En effet, à un certain moment qu'il est impossible de préciser, le poète semble renoncer à tout ce qui, dans le mouvement poétique qu'il avait conduit ou accompagné, n'intéressait pas les traditions de l'ancienne poésie française. Nous pouvons constater dès le *Pèlerin Passionné* une nouvelle manière. Divers morceaux de ce recueil empruntent la langue, la métrique, et même le ton et les sentiments de Joachim de Bellay et de Ronsard. Mais cette entreprise est bien plus manifeste dans un nouveau volume, *Énone au clair visage, et Sylves*, qu'il publia en 1893, et dans *Éryphyle et Sylves nouvelles* qui sont de l'année suivante. Les *Sylves* intéressent moins la poésie que l'histoire littéraire. Ce sont des vases et des médailles antiques, ou bien des épîtres savantes et orgueilleuses qui s'adressent à des compagnons de lutte, faiseurs de 'romanes chansons.' On y sent de la chaleur, mais de l'enflure aussi. Si les poètes du XVI^e^ siècle surtout sont glorifiés dans les *Sylves*, Moréas n'a pas délaissé le culte du moyen-âge ; il se réclame de Thibaut de Champagne et des grands provençaux ; en même temps il avoue son admiration pour La Fontaine, pour Racine—'ce Sophocle, honneur de la Ferté-Milon'—et pour André Chénier.

Tout n'est pas pastiche dans les *Syrtes* et les *Cantilènes*, dans le *Pèlerin Passionné*, ni même dans les *Sylves*, que l'on peut tenir pour le moins spontané et, pour ainsi dire, le moins nécessaire de ses ouvrages. Ce dont je conviens sans difficulté c'est que, jugé du haut de ses poèmes postérieurs, il semble jusqu'ici n'avoir fait que préluder avec un doigté merveilleux. Quand on a lu les *Stances* et l'*Iphigénie* de Moréas et qu'on rouvre les volumes qui ont précédé ces chefs-d'œuvre, on a facilement l'impression de n'entendre plus qu'une très pure et très gracieuse voix de fausset. Voici enfin l'époque de la mue.

Jean Moréas composa dans le même temps, à tour de rôle, entre 1896 et 1901, les *Stances* et la tragédie d'*Iphigénie*. Les deux premiers livres des *Stances* parurent en 1899, dans une édition peu accessible, étant un facsimile du manuscrit, les quatre suivants en 1901. Il ne se décida pas à y ajouter huit poèmes parus dans le *Figaro* en 1903, et qui fourniraient la matière presque d'un septième livre. L'œuvre, qui est incontestablement ce qu'il a fait de plus achevé, consiste en une série de poèmes fort courts, dont l'ordre n'a sans doute pas été livré au hasard mais ne s'impose pas avec evidence. Il y a mis son cœur et son esprit, ce qui ne veut pas dire qu'il s'y raconte ou se confesse, encore moins qu'il y développe des thèmes ; mais qu'il y exprime avec modération, décantées et épurées par la raison, les émotions les plus fortes que lui offre la vie. La forme est très simple, comme dépouillée, et d'une pureté classique. La limpidité verbale ne se dément jamais, cependant la logique des sentiments se dérobe parfois sous des ellipses hardies. Point de symbolisme ; mais des symboles peu nombreux, forts clairs, presque tous familiers et d'une belle portée: les feuilles mortes, l'inexorable marche des saisons, l'alcyon 'qui calme de sa plainte les vagues de la mer,' la rose qu'il faut parfaite, l'arbre solitaire.

Une mélancolie nuancée, mais persistante, emplit les *Stances*. Elle n'a rien à voir avec le

vieil ennui, le mal du siècle, la désillusion prétentieuse, le doute métaphysique : elle est païenne ; elle a pour motifs des maux prévus, communs et précis. Un sentiment exquis de la nature s'y mêle aussi partout aux émotions humaines ; les vagues salines, la bise, les nuages, les bois, les violettes, et Diane qui éclaire sa nuit ; comme il excelle à les évoquer à propos et simplement ! mais ce n'est jamais chez lui la Nature une et indivisible, mère ou marâtre ; jamais le Cosmos du panthéisme moderne.

Cette mélancolie pénétrante qu'inspirent tour à tour le sentiment de la solitude, les déceptions du cœur, la vanité de la gloire, les approches de la vieillesse, se rehausse dans les *Stances* par un stoïcisme sans raideur, bien plus proche de l'austère pudeur de Vigny que de l'impassibilité parnassienne : plus exactement, c'est une attitude d'acceptation généreuse et franche, ennemi des courtes vues et des philosophies excessives.

Ne dites pas : la vie est un joyeux festin ;
Ou c'est d'un esprit sot, ou c'est d'une âme basse ;
Surtout ne dites point : elle est malheur sans fin ;
C'est d'un mauvais courage et qui trop tôt se lasse.

On a bien lieu de croire que de notre temps aucun poète de France—ni d'aucun pays peut-être—ait produit un livre de vers plus purs, plus émouvants et plus parfaits que les *Stances*. Et il semble qu'aucune tragédie contemporaine s'inspirant de l'antiquité classique—ni le *Polyphème* d'Albert Samain, ni *Hélène de Sparte* de Verhaeren—n'égale en beauté harmonieuse l'*Iphigénie* de Jean Moréas. L'*Iphigénie* était achevée dès les premières semaines du nouveau siècle ; elle fut réprésentée en 1903 (avec un succès dû en grande partie au jeu admirable des deux Sylvain) à Orange, sur le théâtre antique, et à Paris, sur la scène de l'Odéon. Plus tard la troupe parisienne, qu'accompagnait le poète, la fit entendre à Athènes même. Cette *Iphigénie* est un triomphe de beau langage, de simplicité vraie, et surtout de rajeunissement. C'est le seul ouvrage dramatique de Moréas ; il en méditait d'autres, un *Ajax* (dont on a imprimé un fragment), un *Philoctète*. Il est d'autant plus regrettable qu'il ne les ait pas achevés, qu'il s'y serait mesuré cette fois directement avec Sophocle, le poète qu'avec Racine il vénérait le plus. On a prétendu qu'il projetait une tragédie moderne (siècle de Louis XIV) et on ne peut s'empêcher de demander—mais la question est bien vaine—s'il eût su mener à bonne fin une pièce de mœurs et de psychologie chrétiennes. Le certain, c'est que Moréas aimait beaucoup les choses et les gens de théâtre. Il a laissé des observations très fines suggérées par le *Paradoxe* de Diderot, sur le comédien et sur la mimique.

Notre poète a écrit considérablement en prose.

Il y a d'abord deux beaux livres où s'amusèrent son érudition, son goût et son amour du beau parler. En 1901, il voulut rajeunir le texte des Grandes Chroniques de France pour raconter la vie de Jean de Paris (le roi Jean II de Valois), et en 1904 il publia un recueil de *Contes de la Vieille France*. Ce sont des remaniements pleins de charme, et qui conservent sans aucune afféterie de langage la couleur et le tour d'esprit des nombreux auteurs de lais, de romans et de fabliaux qu'il avait mis à contribution. Il y a ensuite trois petites brochures parues entre 1902 et 1906, et réunies maintenant dans un seul volume qui a pour titre : *Esquisses et Souvenirs*. La matière en est agréablement variée : il y raconte des promenades, des voyages et des entretiens et il y devise de fil en aiguille, mais fort sagement, de livres et d'auteurs de son temps—Henry Becque, Mallarmé, Nietzsche, Leconte de Lisle, Verlaine, Barrès—et de quelques aînés. Les notes qu'il fit sur un voyage en Grèce ont une place à part. Avec des colloques assez insignifiants sur la situation politique lors de la petite guerre de Thessalie, on y trouve des indications sympathiques sur les poètes grecs contemporains, et une gerbe de chansons populaires traduites en vers et en prose. Mais il y a surtout des paysages et des réflexions. Est-il vrai, comme l'insinue Maurice Barrès dans le noble discours d'adieu qu'il prononça à l'enterrement de son ami, 'qu'à son insu' Jean Moréas 'avait toujours son cœur dans les villages au pied du Taygète et près des vieilles fontaines turques sous les plantanes'?

Il a laissé enfin en artícles et en manuscrit de quoi faire deux volumes de causeries littéraires dont l'un, *Variations sur la vie et les livres*, paraissait au lendemain de sa mort en 1910 ; l'autre—*Réflexions sur quelques poètes*—fut publié deux années plus tard. Ses jugements les plus précieux, les plus significatifs s'y trouvent dispersés. Car il n'y a pas que des jugements : il s'y étend volontiers sur les personnes, les mœurs, les lieux et les aventures, il intercale des rapprochements et des souvenirs et il cite abondamment ; enfin on ne saurait imaginer de critique plus familière et moins pédante.

Jean Moréas, dans son âge mûr, fut un poète classique, après avoir été autre chose, et c'est seulement alors qu'il s'est possédé pleinement. Pourtant, s'il a changé d'esthétique, il a commencé comme il a achevé sa carrière, en voulant remettre de la spiritualité dans les lettres françaises, et renouer des traditions rompues. L'équippée symboliste où il joua un rôle si brillant, fut un effort incohérent pour relever un art croupissant, enfoncé dans la matière. Il ne s'y obstina pas, dès qu'il vit dans le symbolisme un asservissement à des procédés anarchiques et à des aventures sans fin ; il ne s'attarda guère non plus aux délices de l'archaïsme et des reconstitutions savantes. Il se recueillit, aspirant toujours à une simplicité, à une sincérité plus grandes, pour trouver enfin, avec une langue qui n'a plus rien de veillot ni rien d'éphémère, la liberté d'être lui-même, c'est-à-dire un poète très pur, sinon très complet.

On aurait pu le croire isolé dans la poursuite d'une beauté sereine et durable. Or, il est aujourd'hui visible qu'il y a dans la littérature française actuelle, et surtout chez les jeunes littérateurs, un renouveau de la raison, un souci d'ordre, de clarté, de naturel, d'économie verbale et d'élégance morale. Cela s'appelle, parfois, un retour au classicisme ; cependant il ne s'agit pas de retrograder mais de réintégrer la route nationale. Parmi ceux dont l'exemple et l'enseignement favorisèrent ce renouveau, Jean Moréas a sa place assurée dans l'histoire littéraire de ce temps. D'autres, sans doute—un Lemaître, un Barrès, un Maurras, un Mithouard—y aidèrent plus puissamment ou par des moyens moins limités, avec un sentiment plus juste de l'opportunité et des rapports qui doivent exister entre une renaissance toute intellectuelle et d'autres renaissances. Jean Moréas s'en est tenu, lui, à la seule poésie, et la discipline qu'il lui proposa exige peut-être un dépouillement trop coûteux. Quelques nuances séparent quand même du classicisme occidental un humanisme bu à la source même ; et pour les sentir tout à fait en Français, c'est-à-dire en celte et en franc romanisé, il lui a manqué, au fond, à ce génie tout païen, d'avoir passé ses premières années sur le sol français et d'avoir nourri cette imagination, cette mémoire chrétienne, qu'un Français même incroyant conservera toujours. Mais quel aimable talent ! Quelle vie exemplaire d'artiste tout désintéressé ! Qu il a mérité l'autorité qu'on lui reconnaît de plus en plus, par son grand amour de la langue française, par le prix qu'il attacha toujours au *métier*, au gai sçavoir ; et qu'il eut raison de s'écrier, même avant les chefs-d'œuvre définitifs, en un mouvement de juste fierté :

Moi que la noble Athène a nourri,
Moi l'élu des nymphes de la Seine,
Je ne suis pas un ignorant dont les Muses ont ri !

ANNUAL BUSINESS MEETINGS AND REPORTS.

COUNCIL MEETING (1920).

THE *Council Meeting* at 10 a.m. on Tuesday, January 4, was mainly of a formal character. Certain reports hereinafter mentioned were presented, and the Chairman (Dr. Macgowan) took the opportunity of tendering the congratulations of the Association to Mr. Hutton upon his marriage last August. He mentioned that the Council had presented Mr. Hutton with a filing cabinet as a small recognition of his assiduous and invaluable services to the M.L.A. during the past fifteen years.

GENERAL MEETING.

At the *General Meeting*, at 10.30 a.m., Reports were presented by the Secretary, the Treasurer (Mr. Saville), the Secretary of the School Committee (Mr. Fuller), the Director of the Department of Experiment (Mr. Peers), and the Editor of the MODERN LANGUAGES REVIEW (Professor J. G. Robertson). These Reports were referred to the Council for such consideration and action as might be found desirable.

Mr. Dainow, having criticized the doubling of the subscription a year ago, Mr. Saville explained that a more moderate increase had been proposed by the Executive, and the subscription had been doubled by a Special General Meeting, on the motion of a private member. The membership had been affected much less than might have been expected ; there were 129 resignations in 1920, while 115 new members had joined. The Balance-Sheet showed that the financial position was uncertain, expenses were still rising, and a large number of members had defaulted.

A vote of thanks to Mr. Saville for his zealous and efficient work as Treasurer during the past two years was proposed by Mr. Hutton and unanimously carried with acclamation.

FINANCE.

MR. SAVILLE, the retiring Treasurer, laid a statement of the finances of the Association before the General Meeting. He showed that the profit on the year's working, in spite of the increased subscription, amounted to £23 11s. 4d. only. It had been a year of increased income, but there had been heavy new expenditure. It was the first year of MODERN LANGUAGES, and the cost of the journal had exceeded the cost of a normal year's working of MODERN LANGUAGE TEACHING by £150. It was also the first year in which a typist's salary of £50 had to be paid, and the first year in which the Editor's honorarium (£50) had been provided out of the Association's funds. The printing and stationery account was a heavy one, and, though less had been spent on stationery than in 1919, the account had been brought to practically the same figure by the cost (£55) of printing the Members' List. The increased postage rate had naturally affected the postage bill, and the increase of £10 in this item could be accounted for by that fact. Grants to branches had increased from £22 to £70.

In spite of the heavy expenditure, there would have been a substantial profit if—

(1) There had been fewer resignations (most of these were due to the increase in subscription).

(2) All members had paid their subscriptions. (The number of defaulters, reduced to small proportions in 1919, was rising at a rate which caused much anxiety.)

(3) Members paying by banker's order had informed their bankers of the increased subscription.

The balance at the bank on current account *would have been twice as large, if all members had paid their subscription during the year.*

The Balance-Sheet showed more encouraging signs.

1. There were no outstanding accounts except the M.L.R. guarantee fund.

2. There was £100 on current account at the bank.

3. The M.L.A. was creating a substantial deposit account, which now stands at £116 7s. 11d.

The M.L.A. was greatly indebted to the generosity of the Italian Summer School for handing over their balance of £78 os. 11d. to the Association on the understanding that £50 should be ear-marked for future schools.

To sum up: a careful review of the financial situation should show that, if the membership can be maintained—and, better still, increased—there need be little anxiety about the power of the Association to meet the growth of expenditure, which was probable in the future.

An urgent appeal is here made to all members who have not paid their 1919 subscriptions to do so at once, and to pay that for 1921 at the earliest possible moment.

COUNCIL MEETING (1921).

The first meeting of the new Council (1921) was held at 5 p.m., on Wednesday, January 5. Eighteen members were present.

Mr. Craddock explained the lines upon which he was prepared to undertake the editorship of MODERN LANGUAGES, and his proposals were accepted unanimously.

Officers were elected for 1921.

At the suggestion of Mr. Allison Peers, the Department of Experiment was constituted a Committee of the Modern Language Association, its members being re-elected *en bloc.* A report will be found on p. 87.

On the proposal of Mr. Hutton, the meeting unanimously expressed its thanks to Mr. Nicholson for suggesting and organizing the successful social meeting of the previous afternoon, which was enjoyed by the eighty members who attended.

On the proposal of Mr. Hutton, a unanimous vote of thanks to Mr. Underwood was passed for his efforts to improve the organ of the Association.

Three new members were elected, and a number of important topics were raised and referred to the Executive, the meeting not being in a position to come to a decision with regard to them.

OFFICIALS FOR 1921.

Chairman: H. Nicholson, M.A. *Secretary:* F. Renfield, M.A., LL.M.
Vice-Chairman: H. J. Chaytor, M.A. *Treasurer:* D. B. Anthony, M.A.
Editor of MODERN LANGUAGES: E. A. Craddock, M.A.

EXECUTIVE COMMITTEE.

The five officers, Messrs. Hutton, Richards, Twentyman, Miss Purdie, and Miss Allison.

FINANCE COMMITTEE.

Messrs. Hutton, Twentyman, and Anthony, with power to co-opt.

REPRESENTATIVES ON COMMITTEE FOR ITALIAN.

Mr. Bullough, Miss Butler (Hon. Sec.), Signorina de Castellvecchio, Professor Foligno, Professor Gardner, Professor Okey, Miss Strachey.

REPRESENTATIVES ON COMMITTEE FOR SPANISH.

Messrs. Brereton, Peers, Ripman, Woolgar (Convener), Miss Rudston Brown.

COMMITTEE FOR EDUCATIONAL EXPERIMENT.

Messrs. Craddock, de Glehn, Kirkman (Convener), Orton (Secretary), Peers, Wagstaff.

DEPARTMENT OF EXPERIMENT: COMMITTEE'S REPORT.

AT the General Meeting of the Modern Language Association in January, 1920, the Department was formally constituted under the direction of Mr. E. Allison Peers. At a meeting held at Bedford College on February 28, a Committee was set up on which should devolve the research work in connection with the experiments to be undertaken. This Committee, under the chairmanship of Mr. Allison Peers, consisted of Messrs. L. de Glehn, F. B. Kirkman, A. E. Orton, and G. W. Wagstaff, with Mr. E. A. Craddock as Secretary. Professor W. Ripman was also associated at the outset with some of the activities of the Committee. Later, Miss N. Carey, of the British Psychological Society, was attached to the Committee in a consultative capacity. The Committee has met on fourteen occasions during the past year, and the attendances of the members are as follows:

Messrs. Peers (Chairman) 4, de Glehn 6, Kirkman 14, Orton 13, Wagstaff 13, Craddock (Secretary) 14.

In the absence of the Director, whose work has frequently detained him in Liverpool, the conduct of affairs has been in the hands of Mr. F. B. Kirkman. The Director has addressed three meetings on the aims and working of the Department: in Derby, Aberystwith, and Dublin. Through the courtesy of M. Veillet-Lavallée, President of the French Modern Language Association, an account of the Department has appeared in *Les Langues Modernes*.

WORKERS.

Twenty persons actively engaged in Modern Language teaching in various parts of the country have announced their willingness to assist in carrying out the experiments in the classroom, and have been enrolled as 'Workers.'

FINANCE.

A grant of £5 from the Modern Language Association and various subscriptions, producing a total of £6 17s. 8d., have been received. The expenses of propaganda, postage, etc., total £3 9s. 7d., so that there remains a balance in hand of £3 8s. 1d. During the forthcoming year, the expenses of the Department will be considerably heavier than they have been during the period covered by this report, occupied as it has been mainly with preliminary organization.

WORK OF THE COMMITTEE.

Several subjects of investigation are being considered by the Committee. The experiments on hand at the present time are directed to ascertaining the following:

(1) Which of certain recognized methods of teaching gives the best results in Modern Languages?

(2) How far, how readily, and how soon, pupils lose the habit of mental translation in dealing with a foreign language.

(3) To what extent spelling errors are prevalent in the early stages of learning a foreign language, and how such errors may best be eliminated.

This last experiment is already launched.

The preliminary work connected with drafting the conditions of the first two experiments has been of a most intricate and difficult nature, calling for the utmost care on the part of the Committee lest, in the framing of the conditions, a factor should be ignored, the existence of which might vitiate the results obtained by the experiment. Certain details of this preliminary work have been submitted to actual practice under normal school conditions by members of the Committee; some interesting facts have become evident and certain assumptions verified.

(Signed on behalf of the Committee),

E. ALLISON PEERS, Director.

December 31, 1920.

SOCIAL GATHERING.

Some eighty members of the Association met in the Women's Common Room at University College, on Tuesday, January 4, and were entertained at tea by the Association. The Chairman, Mr. H. Nicholson, had prepared a delightful programme of music, in which the following took part: Mrs. Nicholson, Miss Fazackerly, Messrs. Nicholson, Duane, and Farmer.

LANTERN LECTURE.

On the same day, at 6 p.m., Miss Elfreda Fowler, Doctr. de l'Univ., showed a series of her most interesting lantern films dealing with sixteenth-century French history and art. Members of the Association will remember that Miss Fowler has given to the Association sixteen rolls of these films, and that they may be had on loan from the Association.

WEDNESDAY, JANUARY 5

DISCUSSION ON BRANCH ACTIVITIES.

The discussion should have been initiated by Miss M. SOMAN, the Secretary of the East Anglian Branch, but she was unfortunately too ill to attend. The Secretary of the Association read a letter from her in which she outlined the activities of the Branch and made suggestions with regard to future policy.

Mr. BULLOUGH (Cambridge) explained why there was no branch at Cambridge, and how the attempt to shepherd M.L. Students' Societies into the M.L.A. fold miscarried.

Miss POPE (Oxford) suggested that the chief difficulty in conducting branch activities was to know what interested people. In a University town, lectures are already overdone, and, at Oxford at any rate, professional discussions would be difficult to arrange.

Miss PRICE (Wales) and Signorina de CASTELLVECCHIO (London) raised the question of a travelling or circulating library for branch use. The latter suggested that each member of the branch should annually present one book published during the two preceding years.

Mr. SAVILLE (London) pointed out that there exists the valuable nucleus of a library in the basement at the Board of Education. He pinned his faith to the influence and usefulness of a first-class journal.

Mr. HUTTON (London) said that two methods of providing books had been tried: (1) A subscription, together with a grant from the Association; (2) A subscription to the London Library, the Association undertaking to pay the postage one way. The results had been entirely disappointing, and, of the few requests for books, most were for expensive technical works. Something might be done through a subscription to Mudie's, but it was entirely impossible, owing to expense, for the Association to form a library.

Mr. RICHARDS (London), referring to the London Branch, mentioned the fact that all the members of the large General Committee pledged themselves to attend at least three out of the four meetings held every year.

Miss ALLISON (Yorkshire) said that the plan had already been tried successfully in Yorkshire.

Mr. SAVILLE (London) drew attention to certain lapses on the part of some Branch Treasurers.

Mr. EDMUND JONES (Wales) raised the question of the payment of travelling expenses incurred on Association business, and that of arranging Council Meetings outside London.

Mr. HUTTON (London) explained that the expressed policy of the Council was unchanged. They would gladly hold meetings elsewhere than in London, but the unhappy experience of the Nottingham meeting went to show that *business* meetings could not be conducted outside London. Meetings of any other nature might certainly be held, but the Council had to wait for an invitation. With regard to travelling expenses, he said that, much as the Council would like these to be paid, it was quite impossible owing to lack of funds.

M.L.A. Council for 1921.

Chairman: H. NICHOLSON, M.A.
Vice-Chairman: The Rev. H. J. CHAYTOR, M.A.

ALLISON, Miss L. H.
ALLPRESS, R. H., M.A.
ANTHONY, D. B., M.A.
ARMFIELD, G. Noel.
ATKINS, Professor H. G., M.A.
BARBIER, Professor J. L. A., L. ès L.
BEANLAND, W. A., B.A.
BERTHON, H. E., M.A.
BRERETON, S. H. Cloudesley, M.A.
BULLOUGH, E., M.A.
BUTLER, Miss K. T.
DODDS, Miss Mary.
EDWARDS, E. R., Dr. de l'Univ.
FULLER, W. P., M.A.
FORREST, Miss F. M., B.A.
HANNAY, Howard.
HUTTON, H. L., M.A.
JOHNSON, Miss F. C., M.A.
JONES, Daniel, M.A.
JONES, Edmund D.
KITTSON, E. C., B.A.
LYON, A.
MILNE, Miss J. J., M.A.
NEROUTSOS, Miss E. M.
ODGERS, F. W., M.A.
PADGETT, W. W., B.A.
PARTINGTON, Miss V.
PAYEN-PAYNE, de V.
PEERS, E. Allison, M.A.
POPE, Miss M. K., Dr. de l'Univ.
PRICE, Miss S., B.A.
PRIOR, Professor O. H., Dr. ès L.
PURDIE, Miss F. M., M.A.
RENFIELD, F., M.A.
RICHARDS, S. A., M.A.
RIPMAN, W., M.A.
ROBERTSON, J. G., M.A.
RUDLER, Professor G. A., Dr. ès L.
SAVILLE, A. M., B.A.
SAVORY, Professor D. L., M.A.
STENT, Miss E. C.
STEWART, The Rev. H. F., D.D.
STOCKTON, E. C., B.A.
STRACHEY, Miss J. P.
TITTERTON, Miss J., M.A.
UNDERWOOD, E. G., M.A.
WATERHOUSE, G., D.Litt.

Co-opted.

AUDRA, Emile.
BLADES, A., B.A.
JACKSON, The Right Hon. F. Huth.
PAGE, Miss F., M.A.
TWENTYMAN, A. E., B.A.
WOOLGAR, A. J., B.A.

Members Elected During 1920.*

January.

AUDRA, Emile.
BEETON, Harold F.
BERBIERS, John.
BRIERLY, Joseph.
CANT, Miss Mildred.
CHRYSTAL, Miss Edith M.
COLLYER, Arthur E.
COMBE, Mlle. Jeanne J.
COPP, Miss Margaret E.

* *Will Members inform the Secretary of the M.L.A. of any errors in this List?*

DUFFY, Joseph.
GRIFFITH, Mrs. Nora C. C.
GUTTIN, Mlle. Ida C.
HARMER, Miss Edith M.
HATFIELD, Henry A.
HUMPHREYS, Miss Lilian.
LEE, Arnold.
LERRIGO, John H.
LEWIS, Peter A.
MARTIN, Mary K.
RAWSON, Graham S.
RUSHWORTH, Miss Dorothy.
RUTTER, Miss Dorothy C.
SCOTT, Miss Isabella Mackay.
SKINNER, John W.
STEVENS, Cyril Parker.
VEITCH, Miss Mary.

February.

DAVIES, Miss D. R.
EAGLESTON, Mrs. Amy E.
ELLIOTT, William R.
GELDART, Mrs. Emily.
GRUNDY, Miss Lydia M.
HALFORD, Frederick B.
THOMAS, William S.

March.

ANGER, Miss Amy.
ASHTON, Harry.
BACK, L. C. J.
BARBIER, Madame Lucie A.
BLAND, Miss Rhoda D.
HARCOURT, Miss M. E.
JONES, Miss Madeleine M.
MACKENZIE, Miss Janet C.
MACRURY, Evan.
PARKER, Walter T.
PITMAN, Miss Clara.
SPOONER, William.
STUBBS, Miss Katherine I.
WALL, Miss Charlotte I.
WHITE, Oliver A.
WILLIAMS, William G.
YOUNG, Miss Martha H.

April.

BATES, Mrs. Lilian D.
HARRIS, John P.
HOPKINS, Sydney R.
NEWLAND, Mrs. May A.
REES, John.
REYNOLDS, Thomas B.
TEMPLE, Miss Vera L.

May.

CRAWFORD, Miss Gertrude.
GLYNN, William M. Glyn.
TINKLEY, Miss Florence V.
WILLIAMS, Miss Helen R.

June.

BLACKETT, Miss Eleanor K.
BOLTON, Miss Lydia E.
CORBETT, Miss Emily M.
DEAN, Miss Ella L.
EVANS, David.
EVANS, Morgan T.
GRIFFITHS, Miss Margaret A.
JARROLD, Mrs. Alice.
LAITY, Miss Emmeline.
SEWARD, Miss Laura H.

October.

BARNETT-SAUNDERS, A.
BENNETT, GEORGE M.
BURROWS, Miss Josephine E.
BUTTERFIELD, Miss S. M. M.
CLARK, Andrew C.
CLARK, Miss A. M.
CLEMENTS, A. H.
FROST, Miss Dalma M. F.
GILLFORD, Miss M.
GLASS, Miss W.
GRATTE, U. de L.
GRAY, B.
GREEN, Mrs. C. P.
HODGE, H. H.
HOWELLS, Philip I.
JAMES, A. Lloyd.
JESSON, Miss H. B. M.
LOVESEY, F. G. Preston.
MURRAY, Miss Violet C.
NEWTON, G. F.
RONAYNE, Miss F.
ROUGHTON, Miss H. N.
RUSHFORTH, Miss M. L.
SMITH, Miss I. S.
SMITH, Miss Mary B.
SMITH, Professor Herbert.
SMITH, Vivian.
SPRAGGE, Miss F. E. F.
TRENCHARD, Miss Alice M.
TUKE, A. E. F.
WENGER, G.

December.

BENGRY, Percy Harold.
CHEATLE, Roland H.
CLAPHAM, Arthur R.
DICK, John B. G.
DUNSTAN, Miss Beatrice.
HEWITT, Miss A. P.
HOCKING, Miss Elsie H.
MAINGARD, Lewis I.
NARASU, P. Venkata.
PATCHETT, Professor E. W.
SMITH, Miss Louisa M.
THOMAS, Miss Mabel E.

Branch Reports.

YORKSHIRE BRANCH, MODERN LANGUAGE ASSOCIATION, ANNUAL REPORT, 1920.

IN January a French Magazine Club was started with thirty members. The Magazines in circulation are: *La Revue des deux Mondes*, *La Revue de Paris*, and *Mercure de France*. At the Annual General Meeting further activities were planned, including the formation of two circles, one for the reading of French and German prose, the other for the reading and acting of modern French plays.

On March 19 and 20 the Eighth Annual Inter-Schools Competition in French Reading and Recitation was held at the Girls' Modern School, Leeds: there were sixty candidates. Of these, nine were awarded 80 per cent., one 82 per cent., and two 90 and 92 per cent., respectively, of the marks. In the free composition test (thirty-two candidates) the highest marks awarded were: 70 per cent., 75 per cent. (four candidates) and 85 per cent. Four schools had entered candidates for both the oral and written tests in German; but unfortunately they did not comply with the regulations of the Joint Committee, which provided that the competition should only take place if four schools competed in any given section, so that these eighteen candidates had to be disappointed. In 1921 it is hoped not only to revive the German sections, but to add also sections in Spanish.

The Association held four meetings during the year. In February, Señor Penzol (Leeds University) lectured on Cervantes; in March, Dr. Gough (Leeds University) on 'Three Swiss Poets'; in November a conversazione was held, at which delightful recitations were contributed by Mlles. Truchet and Salmon, and songs, French, German, and Italian, by Miss M. Smith (Holmfirth). On December 4, Dr. Ritchie (Birmingham University) gave a most interesting and witty lecture on 'The Teaching of French Composition.'

President for the year: Professor Paul Barbier fils (Leeds University).

Vice-President: L. H. Allison.

Hon. Secretary: Miss E. A. McCallum, Thoresby High School. Leeds.

Members joining the Branch, or leaving the county, are requested to notify the Hon. Secretary of their address.

MIDLAND BRANCH, REPORT FOR 1920.

DURING the year 1920 five meetings have been held:

1. February 7, at University College, Nottingham. Speaker: Mr. de Glehn, on 'Principles and Practice of the Direct Method.'

2. March 6, at the Municipal Secondary School for Girls, Derby. Mr. Allison Peers spoke on 'The Place of Experiment in Modern Language Teaching.'

3. May 15, at University College, Nottingham, when Messrs. Victor Russell and Harold Palmer explained the work of the International Students' Bureau.

4. October 16, at the High School, Nuneaton. This meeting was arranged in connection with the League of Nations Union, and the speaker was Mr. John Exten, Midland organizer of the Union.

5. December 4, at the High School, Loughborough. Monsieur Vieille kindly came at very short notice instead of the speaker originally arranged for, and gave a delightful paper on French poetry in the later nineteenth century.

The nominal membership of the Branch increases, but we have to regret the loss of some of its original and keenest members. The question of train fares makes meetings

more difficult than ever to arrange, and the only solution of the problem seems to be to hold frequent meetings in as many different places as possible. The next meeting, early in March, will be held at the Alderman Newton's Girls' School, Leicester, which should prove a convenient centre.

The committee for 1920-21 consists of Miss Bumpus, Stoke Park Secondary School, Coventry; Miss Griffith, Wolverhampton High School; Miss Grimbly, Loughborough High School; Mr. Rogers-Tillstone, Nuneaton Grammar School.

I shall be very glad to hear from any Modern Language Association members who take up work in January in the Midlands, and would like to get into touch with the Branch.

MARION BARFIELD,
Hon. Secretary.

NUNEATON HIGH SCHOOL.

QUEEN'S UNIVERSITY FRENCH SOCIETY.

AN enjoyable meeting of the French Society was held at the University on Tuesday, January 7, 1921, at 7.30 p.m. Professor Savory, the President, occupied the chair, and introduced the speakers, Miss B. Finnegan, B.A., and Mademoiselle Monsinjon, Lic.-ès-lettres, who has recently been appointed to the post of additional French Assistant at the University.

Miss Finnegan gave in French a racy and humorous account of a summer holiday spent in Grenoble and in Dauphiné, varied by many pleasant trips to surrounding places of interest. This party of travellers from Ireland succeeded in combining pleasure and profit, pividing their time between University lectures, excursions in the famous French Alps, and visits to ruinsof historical and antiquarian interest.

Speaking in French, Mademoiselle Monsinjon gave a graphic and varied description of life in Douai during four years of German occupation, treating a painful subject in a tone of gaiety and courage which is characteristic of the spirit in which the inhabitants of Northern France faced the many miseries of foreign invasion. When the sudden call to arms startled France on that fine summer day of 1914, a vague premonition of impending disaster made itself felt throughout the country. Early in the afternoon of August 24, a German monoplane flew very low over the town like a bird of ill-omen, and thus Douai had its first glimpse of war. That very evening saw the arrival of all that was left of French regiments surprised and defeated at Tournai, exhausted soldiers who had lost their arms and did not know where to go. With them came the piteous band of refugees flying in terror before the enemy, whose excesses in Belgium had already been reported. One morning, all men of military age were summoned to the public square and sent immediately without luggage or provisions of any kind to Germany, where they remained prisoners for eighteen months.

A severe system of fines was enforced on the smallest pretext, and so many things were forbidden that it was impossible to escape a court-martial and the accompanying penalty.

In March, 1918, military activity redoubled in the neighbourhood of Douai, and bombs and shells increased their work of destruction. Suddenly the order for instant evacuation of the town surprised the inhabitants. Never could they forget that night when the entire population met in the fields at 3 a.m., forced to abandon all except a few necessaries that could be carried in their hands. The central part of Douai was burned out, and those whose houses were left had rarely the good fortune to find a bed or a remnant of furniture spared by the retreating enemy.

Now life has resumed its normal course, but the traces of war still remain. Time has blunted the edge of many bitter memories, but in a life once more calm and peaceful, it is a pleasure—nay, even a duty—to look back at the sufferings of bygone days.

OXFORD.

THE general meeting held at the beginning of the Michaelmas term at Magdalen College, re-elected the President of Magdalen as President, the Master of University College and Professor Joseph Wright as Vice-Presidents, Mr. E. G. Waters as Hon. Treasurer, and Miss Pope as Hon. Secretary. Professors Craigie, Fiedler, Foligno, and Rudler, and Mr. H. Berthon, Taylorian Teacher of French, were elected to the Committee. The verbal amendments to the rules suggested by the Executive of the Society at the special general meeting of the Association were adopted, and power of co-optation of not more than three members was given to the committee. At a subsequent meeting of the committee, this power was taken advantage of

and Miss H. C. Deneke, M.A. (Lady Margaret Hall), Mr. T. Kenney, M.A. (City Technical School), were co-opted. Business was followed by a most stimulating and delightful address by the President on 'The Value of Modern Humanities,' a subject which gave him opportunity for combining interesting suggestions in the study of modern languages and literature with apt quotations and illustrations that revealed his wide range of knowledge and catholic interest in literature, and the apt use to which he puts his wide range of knowledge. As the University was welcoming Mr. Gustave Lanson as the first Sir Barè Zaharoff lecturer, no other public meeting of the Society was held, but group meetings in the different languages continued actively. In the Hilary term, it is hoped to have the pleasure of receiving a selection of Miss Fowler's fascinating slides and of hearing a lecture from Professor Rudler.

M. K. POPE,
Hon. Sec.

EAST ANGLIA.

THE East Anglian Branch of the M.L.A. was formed in March, 1920. There were already about fifteen members in the various schools of the neighbourhood, and it was an easy matter to collect these members and let them know of the proposed 'Branch.' Less easy was it to persuade the general public, even its most intellectual section, that the M.L.A. held any possibilities of interest to the layman. Its name was against it. It seemed to demand a knowledge of foreign tongues which is certainly not a common phenomenon in English provincial society. However, a meeting was called, at which Mr. Louis de Glehn presided, and he endeavoured to explain the general aims of the Association, apart from its purely technical side. A committee was elected, consisting of equal numbers of professionals and non-professionals, and it was agreed that the two 'parties' should work together as much as possible, inviting lecturers to come and speak on subjects of interest to both types.

Since March, the branch has had two lantern lectures in French, the lecturers being local people. The slides were lent by the Association. In June, Mr. de Glehn and Mr. Bullough came down and gave a 'variety entertainment,' consisting of a dramatic reading in French, and an address in English on 'Modern Languages and International Understanding.' This was a most successful meeting, as those who understood French were delighted by Mr. de Glehn's reading, while the others had their innings when Mr. Bullough addressed them in their native tongue.

Last month, at the earnest request of the members, Mr. Bullough was asked to come and elaborate his remarks on the 'Study of Modern Languages and International Understanding.' This time, the Historical Association joined in, and a most interesting discussion took place between the history students and teachers, and those whose 'Fach' was languages.

Correspondence.

[*Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed* 300 *words in length.*]

CAMBRIDGE ENTRANCE SCHOLARSHIPS.

To the Editor of MODERN LANGUAGES.

SIR,

There are statements in Mr. Nicholson's letter which require some modification. The college examinations at which Modern Language scholarships are offered do not occur entirely at the same moment. This college, for instance, is holding an examination next March, and is then offering Modern Language scholarships as it did last year. Nor is it at the present moment true to say that £80 scholarships are not offered for this subject: in December a candidate was elected to a scholarship of precisely that amount, and this college is prepared to give £80 or more to any candidate who can 'deliver the goods.'

There has, hitherto, been a certain vicious circle which has impeded both schools and universities. Few scholarships have been given by colleges in the past, and schools have not thought it well to turn their best boys to a line offering small opportunities in

this direction. Colleges have then complained that they did not get good material from schools. There are many signs that this state of affairs is rapidly disappearing, and that Modern Languages will soon be in a satisfactory position as regards the amount of scholarship funds allocated to them. As to specialization in Modern History, Mr. Nicholson may be glad to know that this college will not elect any candidate to a Modern History scholarship unless he shows proficiency in at least one Modern Language and I believe others take the same line.

H. J. CHAYTOR.

ST. CATHARINE'S COLLEGE,
CAMBRIDGE.

TRAVEL IN GERMANY.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

I was much interested in the letters from Professor Scripture in the December number of MODERN LANGUAGES and hope they will have the effect at which you hint in your 'Observations.' It is to be hoped, however, that readers will remember that the apparent abundance and cheapness of food in Germany and the Tirol is only due to the favourable exchange. I scarcely think the average German student or teacher finds life in Germany so very 'pleasant and instructive.' One hundred marks per week is surely still £5 to the German; and few Austrians can afford 100 kronen per day for board and lodging, even allowing for the great depreciation in the value of money inside Austria. Travelling is comparatively cheap for the Englishman or the American in most parts of Western Europe; but that does not mean that living is cheap to the inhabitants of the country. Even when one knows all about fluctuations of exchange, it is difficult sometimes to remember this, and I am somewhat afraid that Professor Scripture's otherwise delightful letters will tend to give a very wrong impression of what life really is just now for our late enemies.

Yours faithfully,
M. BARFIELD.

THE HIGH SCHOOL,
NUNEATON,
December 12, 1920.

To the Editor of MODERN LANGUAGES.

SIR,

With reference to Mr. E. W. Scripture's statement in the Correspondence columns of the December number, that "life in North Germany is very pleasant," may I say, from first-hand knowledge of the conditions of life in Berlin and Bremen, that for the last three months at any rate it would have been anything but that for a British student of German?

The exchange, which varies from 200 to 300 marks to the £, is, of course, in our favour, but even money cannot procure what may be termed a really pleasant life. No amount of it can purchase one drop of milk or one ounce of white bread—these are reserved for children under five years of age, people over seventy, and invalids. I admit that for a stay of a few weeks only, the enthusiastic linguist will no doubt be willing to dispense with milk in his tea, and put up with the ordinary German 'Schwarzbrot.' But what of the strikes that are constantly breaking out in restaurants and other eating-places, and which make life in the capital most unpleasant for any foreigner who has made arrangements with his landlady or family for bed and breakfast only? I do not say that these strikes are bound to continue, but a traveller in North Germany must be prepared for any emergency, considering the unsettled state of the country.

No foreigner, however much he may be able to enjoy himself at theatres and concerts with his foreign money—the cost of a theatre ticket is from fifty to eighty marks, or £3 at pre-war rate—no foreigner can fail to notice the miserable state of affairs. Nor will he as yet be welcome in any German family or other establishment outside the one that has given him hospitality as a means to their own existence. All is dark in Berlin by 9 p.m. as far as the electric light is concerned, and the houses are locked; the first being a measure of economy, the second of safety. As Mr. Scripture points out, there is a great shortage of coal. As a matter of fact, the central heating in houses containing flats, which is worked from the ground-floor, is altogether abolished, so that it is generally only one living-room in each flat that can be heated by means of a special stove. Hot water is supplied from the pipes once only a fortnight, otherwise it must be heated on a gas ring, and can, therefore, only be had in very small quantities.

I should advise any Modern Language teacher or student who is desirous of refreshing his knowledge of German or of pursuing a course of study, to go to Munich or Leipzig where conditions are really pleasant, and where the attitude towards Englishmen, other than those of political and diplomatic circles, is exceedingly kind. Milk is obtainable in the southern parts of Germany, there are fewer restrictions in every way, and one is not met at every turn by the haunting expression of misery in a starving child's face.

I can recommend no more enjoyable holiday for any man or woman who wishes to go to Germany than a month in Munich and another in the Bavarian Highlands, where Partenkirchen, and Oberammergau—the scene of the Passion Play—are particularly charming spots.

Yours very truly,
MARION M. J. SAUNDERS.

PONTSARN, WOKING.
January, 1921.

A PLEA FOR GERMAN.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

I read with great interest the article on 'A Plea for German' in your August number. Lack of space of course prevented your contributor from enlarging on the various aspects of the question. Having just returned from the Rhine Army after a stay of eighteen months, I cannot, unfortunately, share Miss Saunders's optimism. The number of officers who know German, or who make any attempt to acquire a knowledge of German, is negligible. I was employed in a special and important branch of the Staff where a knowledge of German is essential. This department is still staffed by temporary officers. All efforts to replace these by regulars has failed, because not an officer could be found with a sufficient knowledge of German.

Again, it seems to me that every student who intends to take an Honours course at a University must find German indispensable. I spent the last two terms at the University of Cologne. It was amazing to find what an amount of research is being done there, and in all German Universities, in Romance and Scandinavian Philology, and in Science. Unless we know what Germany is doing we shall be left badly in the lurch.

It is no good trying to convince the materialistic parent of to-day that German Literature is a beautiful thing. He demands something practical. I am teaching German to a class of forty Honours Science students, who all regret that they did no German at school. There is not one Arts student in German.

I am, yours faithfully,
FREDK. C. GREEN,
M.C., M.A., PH.D.

ARMSTRONG COLLEGE,
NEWCASTLE-UPON-TYNE,
November 30, 1920.

Information Bureau.

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists whenever time will be saved

hereby. QUESTIONS and REPLIES must bear the name and address of he sender.

QUESTIONS.—1. Can any member provide information concerning the supply, by firms other than Pathé Frères, of Gramophone Records suitable for language teaching?—(J. H.).

2. Does any member know of the existence of Cinema Films depicting everyday life, manners, and customs in France?—(M. R. N.).

3. Can any member of the M.L.A. indicate books or articles in periodicals dealing with the persistence of German among Teutonic immigrants in the United States?—(S. J. C. L.).

REPLIES.—(H. N. V.): Write to Miss J. Beattie, 19, Bellevue Crescent, Edinburgh, who has from time to time particulars of posts *au pair*, both here and abroad.

THE MODERN LANGUAGE ASSOCIATION.

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Hon. Secretary: F. Renfield.

Hon. Treasurer: D. B. Anthony.

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Residence Abroad: (*France*) Miss J. S. BEATTIE, 19, Bellevue Crescent, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

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MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME II., No. 4 **April, 1921**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

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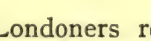
Notes and Observations.

FEW Frenchmen have so cleverly penetrated the exterior of the Englishman as M. André Maurois; still fewer have caused so little pain in the process. The popularity on both sides of the Channel of *Les Silences du Colonel Bramble* is a testimony to the accuracy of the author's observation on the one hand and to his delicacy on the other. This being so, that we are permitted to print an entirely new portrait of the Englishman as seen by M. Maurois is a piece of rare good fortune. *A la Découverte des Anglais* is seen in print for the first time in our pages. We owe this privilege, in the first place, to the great kindness of M. Maurois; and, in the second, to the interest and the tactful intervention of M. Emile Audra, the Director of the Institut Français, where the famous author's address was delivered.



We wonder whether French-speaking Londoners realize what the Institut Français might do for them! To be able to get into touch almost as frequently as one wished with the art and literature of present-day France, to breathe a French atmosphere, and to come into contact with distinguished French people, all this with no greater expenditure of energy than is involved in a tube journey, would seem an opportunity not to be missed. Ten years ago teachers of French in London clamoured for just such an institute as is now at their doors, yet it is doubtful whether they avail themselves fully of that which now exists. This note

is in no sense a *réclame*, for the Institut is not in need of 'support' in the sense that one supports a philanthropic movement; it is merely an endeavour to point out the advantages that members of the M.L.A. might derive from an institution which they, as taxpayers, are helping to maintain.

That distinguished psychologist, Professor C. W. Valentine, provides the pedagogical article in this issue of MODERN LANGUAGES. At the Conference of Educational Associations in January, he gave a most arresting address on 'Mental Training through Language Studies,' which attracted very considerable attention. This address has been specially summarized and revised by Professor Valentine himself. We desire to make public tender of our thanks to Professor Valentine for the privilege accorded us.

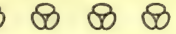
Postal delays alone are responsible for the non-appearance in this number of an 'Italian Letter.' Signora E. Beatrice Giglioti, now at Pisa, has been good enough to enter the ranks of our contributors as Italian correspondent, and her first letter is eagerly awaited.

With the reform of the Taylor Institution at Oxford still in suspense, considerable interest attaches to the report, which has just been published, on last term's examination in the Final Honours School of Modern History. The examiners 'view with concern the prevalent neglect of modern languages, and feel that the time has come when a better knowledge of at least one language should be exacted.' The statute of the new 'Greats' aims at securing proficiency in at least one modern language, and we hear that the new Board of Studies, still in embryo, is discussing the advisability of setting as textbooks two or more treatises in foreign languages.

Will all secretaries of Branches kindly endeavour to let the Editor have reports of Branch doings in time for insertion in each number of MODERN LANGUAGES—that is, five weeks before the date of publication.

There is a good deal of feeling among teacher-members of the M.L.A. that there might be mutual help given in the solving of many classroom problems. With this end in view, we invite our readers to contribute accounts of teaching devices, of successful and unsuccessful experiments;

to discuss problems and programmes; to be less diffident and more critical. One stipulation only do we make: articles *must be brief.*



We invite correspondence on, among other things, the trend of present-day examinations; the reaction against direct methods; the defects of school textbooks; the training of language teachers.

A la Découverte des Anglais.

L'INSTITUT FRANÇAIS de Londres m'a demandé de venir esquisser un portrait sous les yeux mêmes du modèle: c'est une entreprise étrange et difficile. Les peintres m'ont enseigné que celui de la plus jolie femme ne se peut peindre sans danger que dans une lumière indulgente; le caractère de votre nation fait au contraire que vous souhaitez cette lumière cruelle. Vous n'aimez pas les modèles flatteurs, les éloges vifs. Polis, comme ces Chinois qui présentent leur misérable maison et leurs indignes enfants, vous décriez volontiers vos usages et vos hommes d'État. Vous savez d'ailleurs mieux que personne la grandeur des uns et la prudence des autres, et vous êtes justement fiers de vertus que vous niez. Impuissant à contenter à la fois votre légitime orgueil et votre orgueilleuse modestie, j'ai résolu de vous dire simplement ce que j'ai vu de vous pendant la guerre et ce que je crois avoir compris, et de m'excuser à l'avance si j'ai mal vu et mal compris.

I.

Le 4 août 1914, quand je rejoignis à Rouen mon régiment, le sergent-major, qui dans la cour de la caserne examina mon livret et ses listes, annonça: 'Mission spéciale,' et m'informa que, si les Anglais venaient, je partirais avec eux. Les Anglais viendraient-ils? Il l'ignorait. Dans la chambrée où il m'envoya, je trouvai des camarades d'aventure, diplomates, cuisiniers, négociants, poètes, auxquels les hasards de leur naissance, de leur métier, de leurs amours avaient appris votre langage.

Le soir, on nous autorisa à sortir. Une foule grave s'écoulait dans les vieilles rues de Rouen. Sur le quai, devant le café Victor, un orchestre jouait la 'Marseillaise,' la 'Brabançonne,' 'l'Hymne Russe.' Un de nous demanda le 'God save the King,' et la foule confiante cria: 'Vive l'Angleterre!' Près de nous un vieux monsieur anglais se tenait au *garde à vous*, son chapeau à la main, très raide, très rouge, et répétait avec une émotion violente: 'My God, I hope the boys will come!'

Ils vinrent. Quelques jours plus tard d'immenses transports remontaient la Seine, fourmilières flottantes, qui semblaient une masse compacte de visages et d'uniformes. Des femmes, massées sur la rive, agitaient leurs mouchoirs. Des hurrahs formidables et disciplinés leur répondaient.

Des quais, où déjà on bâtissait les collines de foin pressé et de caisses de conserves qui allaient devenir un paysage si familier, nous regardions ces visages étrangers et amicaux descendre le long des passerelles.

" Que ces premières armées anglaises étaient belles ! Toute la beauté humaine, toute la beauté animale, toute la beauté matérielle que l'esprit peut imaginer paraissait dans ces hommes, dans ces chevaux, dans ces armes. Tout le luxe, toute l'élégance d'un peuple aristocratique, depuis cent ans heureux et pacifique, toute l'exubérance d'un long bonheur civil entraient avec fierté dans l'épreuve."

Un par un on nous appela, et on nous attacha à des régiments. Beaucoup d'entre nous étaient inquiets : leur connaissance du langage était médiocre ; leur connaissance des hommes nulle. Ces Anglais avec qui il nous allait falloir vivre, qui étaient-ils ? Nous nous trouvions soudain mêlés à la vie intime d'une nation étrangère, semblables à ces hommes qu'un mariage de raison unit brusquement à une inconnue. La suite de l'histoire devait prouver que les mariages de raison peuvent parfois avec le temps devenir des mariages d'amour.

Que de colonels britanniques entendirent alors un accent effroyable : ' Sir, I am the interpreter ; I know my accent is bad, but I will do my best.' Mais toujours une phrase bienveillante accueillit l'interprète intimidé, toujours un sourire charmant éclaira un visage rude. C'était notre premier contact avec l'hospitalité britannique. Il était agréable.

Presque trop agréable. Je ne sais si vous imaginez à quel point vous donnez l'impression d'un peuple riche. Ces rations abondantes et variées où le fromage du Canada, la ' marmelade ' nous étaient des surprises si plaisantes, ces magasins de vêtements et d'équipements si confortables dans lesquels on nous autorisait à puiser, la solde de vos Tommies si étonnante en un temps où nos camarades touchaient un sou par jour ; tant de bonheur dans ce triste départ nous surprenait. Mais, en toute chose, ce luxe était adouci et comme tempéré par un goût très fin. L'élégance britannique est faite surtout de simplicité. Alors que les races du Midi se plaisent aux couleurs éclatantes, seules visibles dans leur lumière, vos yeux longtemps baignés par la brume humide de vos îles, aiment les teintes adoucies des prairies anglaises, des bruyères écossaises. Dans vos costumes de chasse seuls de petits flocons de laine vive réveillent une étoffe terne d'un éclair bleu, rouge, vert, comme, à Londres, les taches rouges des autobus animent le gris de la Cité. Vous aimez les vêtements longtemps portés, les vieux cuirs auxquels des années de soins ont donné une sorte d'éclat sombre, les pipes de beau mérisier polies chaque matin avec amour. Vous cherchez la beauté dans la qualité de la matière, plus peut-être que dans la forme. Vous savez que les choses, comme les hommes, n'apprennent qu'avec le temps à tenir leur place comme il convient. Que de fois j'ai admiré mon vieux colonel, d'une élégance

royale dans un vieux manteau aux manches élimées, aux poignets réparés avec des morceaux de cuir, sous une casquette sans âge et sans forme. Il avait cette grâce parfaite que donne toujours le naturel, et une dignité dans la négligence qui était inimitable.

Tout de suite nous fûmes séduits par le caractère traditionnel et en quelque sorte rituel de votre vie. Vous aimez l'action ordonnée, guidée par des cérémonies bien réglées. Chaque régiment nous révélait un passé qui demeurait inscrit dans ses coutumes. L'un portait dans le dos un ruban noir en souvenir d'une perruque tressée abandonnée cent ans plus tôt. Dans un autre, les officiers écoutaient assis le toast au roi, ce privilège leur ayant été donné par un souverain des temps passés. Chez les Gardes, chaque geste de l'officier et du soldat était imposé par une étiquette rigide, et comme il fallait s'y attendre, la sévérité de ce code faisait une troupe admirable.

Dans vos repas, dans vos fêtes, dans vos sports, dans la bataille même et dans la mort, vous faisiez voir un goût vif de la discipline. Cela donnait à vos actes une singulière grandeur. Surtout nous goûtions l'extrême courtoisie des rapports entre tous, et cette discrétion exquise qui nous permettait de vivre pendant des mois dans le même abri que des camarades anglais, sans que ceux-ci nous eussent jamais posé une question sur notre vie privée. La politesse est la plus belle et peut-être la seule vertu : vous la possédez au plus haut degré. Je sais que vous prenez plaisir à dire que vos manières sont rudes : vous vous vantez.

La première question quand un chef nouveau arrivait au régiment était toujours : ' A-t-il un sens de l'humour ?' Cela voulait dire : ' Est-il capable de se railler lui-même tout en agissant avec le sérieux nécessaire? Est-il capable de juger, de survoler son propre caractère ?' Cette forme d'esprit si répandue chez vous contribuait à rendre la vie facile. L'humour remet à leur place véritable des événements que, sans lui, on jugerait tragiques. Il permet dans les circonstances les plus graves de conserver une légèreté consciente qui est une des formes les plus civilisées du courage. C'est un esprit sans méchanceté, et qui suppose presque toujours de la sympathie pour son objet. Ainsi *Punch*, qui, nous le découvrions alors, est le seul journal officiel de l'Empire britannique, mêle, suivant une formule si anglaise, la raillerie, le sentiment et le respect.

Cette impression d'humanité que nous donnaient vos officiers, nous la retrouvions chez vos soldats. Dès les premiers villages leur obligeance fut active, leur popularité immense. Tout de suite on les trouva dans les fermes, occupés à traire les vaches, à laver la vaisselle, à bercer les enfants. Peuple gai, léger, de mœurs douces, très habitué au confort, peu habitué au travail, montrant les marques certaines d'une longue prospérité. Comme ils montaient vers le front, installés dans des wagons

' Hommes 36–40. Chevaux (en long) 8,' ils en avaient ouvert les portes, et assis les jambes en dehors, en bras de chemise, ils saluaient chaque village d'une chanson et allaient à cette guerre affreuse comme à un joyeux match de football.

II.

L'amitié, comme l'amour, exige quelque indulgence. Encore que nos premières impressions fussent favorables, nous étions sans cesse surpris, parfois choqués par des détails de mœurs que nos amis anglais jugeaient naturels ; eux s'indignaient d'habitudes françaises qui nous paraissaient nécessaires. ' Comment peut-on être Anglais ?' pensaient les Français. ' Comment peut-on être Français ?' pensaient les Anglais. La suggestion de la coutume est si puissante qu'elle transforme aussitôt en jugements moraux des observations sans importance, et fait considérer comme barbare ce qui n'est que différent.

J'ai vu des Tommies indignés contre la France parce qu'ils avaient vu deux hommes, réglant une querelle au coin d'une rue, se donner des coups de pied. Un pays où l'on osait ' kick ' au lieu de boxer semblait indigne de leur alliance. J'ai vu un vieux commandant français rempli d'une indignation généreuse parce que les soldats anglais buvaient du thé et mangeaient de la confiture. J'ai vu un Canadien scandalisé par les formalités exigées en France avant le mariage. Il m'avait arrêté sur la grand'-place de Bailleul et prié de l'accompagner à la Mairie pour y expliquer qu'il voulait épouser une jeune française de cette petite ville. On lui demanda son acte de naissance, le consentement de son père, celui de sa mère, un certificat de publication de bans et quelques autres papiers. La figure du soldat s'allongeait en même temps que la liste. Sa fureur montait : ' Oh !' cria-t-il enfin, ' dites à cet homme que je marierai la fille parce que j'ai promis. Mais c'est la dernière fois que je marie en France !'

Les médicaments anglais, n'étant pas ceux de notre enfance, demeuraient sans action sur nous. La quinine ammoniacale que les médecins britanniques ordonnaient avec un égal succès aux grippés et aux pieds gelés, ne guérissait pas les interprètes français. Ils semblait que les maladies même fussent nationales. Si un Français se baignait après son repas, il était frappé de congestion et mourait. Un Anglais se glorifiait d'être réfractaire à la congestion. Il se noyait tout de même, mais ses amis disaient qu'il avait eu une crampe, et l'honneur britannique était sauf.

Cette méfiance des choses étrangères s'étendaient jusqu'aux animaux. Un officier anglais avait recueilli au mess un horrible chien noir que lui avait légué quelque jeune Française obligée de fuir une ville bombardée. Ce Black rendait toute conversation à table impossible en aboyant sans

cesse. Son maître lui faisait des reproches paternels : ' Un bon chien n'aboie jamais, sir. . . . Jamais, jamais !' Et se tournant vers le général : ' Je crains bien, sir,' disait-il, ' que ce fellow Black n'ait pas de bonnes manières.' ' He is a French dog,' répondait le général avec indulgence et tristesse.

Pour nous, ce qui nous étonnait le plus, c'était une sorte de naïveté d'esprit, et, nous semblait-il, d'enfantillage, sensible chez des hommes par ailleurs admirables. L'ignorance où nous trouvions certains officiers de faits scientifiques élémentaires nous confondait. On nous posait des questions ahurissantes sur l'électricité, sur le fonctionnement du baromètre, sur le régime des vents, sur la géographie de la France. Non que les spécialistes ne fussent compétents, mais la culture moyenne des esprits nous semblait primitive. Nos amis savaient presque tous du latin, du grec. Ils étaient capables (mais s'en cachaient avec pudeur) de lire ou de goûter un poète. Mais ils pensaient plutôt en hommes du moyen âge qu'en modernes. L'idée d'un mécanisme de l'Univers, d'un système de lois (divines ou aveugles), si présente toujours dans l'esprit des Français, paraissait leur être étrangère. Toute histoire de fantôme, de revenant, de coïncidence mystérieuse, toute légende locale, orientale, antique, trouvait aussitôt dans ces âmes une résonance puissante et prolongée. Nous entendions les contes les plus fous racontés gravement par de vieux chefs à moustaches blanches dont nous savions le courage et le bon sens.

L'un avait découvert que le château qu'il habitait en Irlande était hanté ; il en était certain à cause de l'attitude de son cheval. Un jeune aviateur nous racontait que, dans une école de pilotes en Écosse, un de leurs camarades mort d'une chute, apparaissait chaque nuit dans le dortoir. Un colonel de l'état-major, et des plus brillants, expliquait qu'en visitant les ruines de Carthage, il s'était soudain souvenu que dans une existence antérieure il avait été préteur romain. Abandonnant le guide, il avait retrouvé sans effort le chemin qu'avaient suivi jadis ses armées victorieuses. Tout cela était dit sans désir d'étonner, écouté avec une sympathie sérieuse, et par des hommes que leur éducation avait fait dédaigneux de toute expérimentation. A vivre au milieu de ce peuple, qui unissait une si remarquable finesse de mœurs à une si étonnante jeunesse d'esprit, il nous semblait comprendre mieux les beaux contes étranges de Kipling.

Dès les premiers jours, aussi, la religion du sport nous inquiéta. Nous savions sa force chez vous. Mais la réalité dépassait notre attente. Un matin, le colonel, ouvrant le *Times*, nous dit : ' W. G. est mort.' Tout le monde parut consterné ; on s'arracha le journal, et le Padre conclut : ' Qui aurait cru cela ? Sous prétexte de cette guerre, on ne lui consacre qu'une colonne !' Je crus, en entendant ces lamentations prolongées, que

W. G. était un grand homme politique, un grand écrivain ou un grand savant. Je me penchai vers mon voisin pour le lui demander : ' W. G. Grace,' me répondit-il, avec un peu de mépris. . . . ' Mais c'était notre meilleur joueur de cricket.'

Tous les jugements sur les hommes étaient d'abord fondés sur la valeur sportive. ' He is a sportsman ' était le plus bel éloge, qu'il s'agît d'un évêque, d'un général ou d'un chimiste. Je fus un jour soigné dans un hôpital par un vieux médecin, qui était excellent homme, mais ne s'intéressait pas à la médecine. Parlant de lui avec un de ses collègues, je me permis de m'étonner de la place considérable qu'il occupait. ' Well,' me dit l'autre, ' c'est quelqu'un, il a gagné la *Kadir Cup* dans sa jeunesse.' Je commençais à connaître assez l'Angleterre pour penser que la *Kadir Cup* n'était pas un concours d'internat des hôpitaux. Quand j'appris que c'était une épreuve sportive célèbre dans l'armée des Indes, je cessai de m'étonner d'une carrière médicale aussi brillante.

Ainsi, dans nos premières impressions, l'étonnement se mêlait à l'admiration. Mais le danger commun qui liait alors nos deux pays, nous imposait heureusement de ne pas céder à la tentation si naturelle de transformer nos étonnements en indignations. Il ne nous semblait pas que la différence de mœurs fut un obstacle à l'amitié. Il était charmant au contraire de trouver un ami dont l'esprit original nous faisait par comparaison mieux délimiter et comprendre le nôtre.

M. Chesterton a dit avec raison que pour être international, il faut commencer par être national. Seuls les nationalismes vigoureux rendent possible une société des nations. Deux peuples, comme deux individus, peuvent s'estimer et s'admirer, tout en souhaitant de rester différents. La véritable admiration ne cherche pas à copier, car elle sait que son objet est inimitable. Elle comprend les raisons profondes qui expliquent les divergences de surface, et sous le caractère de la nation amie elle en aperçoit l'histoire.

Notre découverte véritable des Anglais commença le jour où, après mille conversations qui dessinaient lentement derrière chacun de nos camarades sa maison, sa famille, sa public-school, son université, il nous fut possible de deviner en eux l'armature toujours identique d'une tradition rigide.

ANDRÉ MAUROIS
(Auteur, *Les Silences du Colonel Bramble*).

(*A suivre.*)

Mental Training through Language Studies

[Summary of a paper read before the British Psychological Society (Education Section) at University College, London, on January 5, 1921, by Professor C. W. Valentine, M.A., D.Phil., of Birmingham University.]

TWO main reasons are adduced for the study of foreign languages: their utilitarian value (the word is used in its broadest sense) and their value as a means of mental training. In the case of modern languages stress is generally laid on the former of these considerations, and this may be considered sufficiently valid to justify the inclusion in the secondary school curriculum of at least one modern foreign tongue, with this proviso: that the study of the language or languages must be carried far enough for them to have a real practical value, especially as means to a knowledge of a foreign literature.

The mental training argument is used chiefly in connection with the classics, and received especial prominence when Latin ceased to be a means of communication and when good translations multiplied. The utility argument can be made to apply to classical languages only when the pupil has reached a comparatively advanced stage, and then there can be no doubt concerning the value of a thorough steeping in the classics.

At the earliest stages there is almost undivided attention given to analysis and very little attention to the content of the matter read. Much more knowledge of the culture of the people whose language is being studied could be gained in the same time from the reading of their history or from their literature in the form of translations. To speak of this early linguistic study as 'humanities' is unjustifiable, for grammar may be as remote from human life as mathematics.

A majority of pupils never reach a stage sufficiently advanced to enjoy the classics. Hence the importance attached to the mental training argument. Latin, *e.g.*, is said to afford a unique training in 'precision of thought, memory, inference, and accuracy,' and these capacities are 'transferred' to other subjects of study. In apparent support of this argument we have the spectacle of many very successful men who have received a classical education. But most of these had their education in schools where all the ablest boys did classics, and the fact that most scholarships were given for classics (or mathematics) led to there being introduced a selective factor. It is probable that *success* in classics is evidence of great natural ability, but certain special abilities required (rote memory for words, for example) are not possessed by all persons of high general intelligence.

Psychologists cannot accept the view that the mind can be divided up into a number of 'faculties' or powers, each largely independent of the others, and that the exercise of, say, observation on any one kind of

material improves the faculty of observation *in general.* Practice in the observation of plants, for example, is not likely to result in any improvement in the powers of observation when applied to pictures. Experimental work in psychology goes to show that the exercise of memory in the learning of poetry will bring about an improvement as far as poetry itself is concerned, but that there need be no consequent improvement in the ability to learn prose. The same argument may be applied to the memorizing of Latin and Greek grammar. We cannot assume that this will necessarily have any effect on the memory for dates or mathematical formulæ. Even should the memory improvement be capable of transference, there is nothing to show that the learning of languages will give better results than would other subjects taken in their place. The same thing may be said with regard to the cultivation of accuracy, for accuracy is more a question of specialized habit than has usually been thought. Doubtless if a boy is led to see the value of accuracy and thus to set up a general ideal of accuracy in work, it will tend to show itself in all his work. But there seems no reason why this general ideal may not be developed through several, if not through all, school subjects.

It may be admitted that Latin, more than many school subjects, requires accurate observation of small things which appear unimportant and which there is a strong temptation to overlook. Success therefore demands patience, restraint, the withholding of the judgment; but we can have no certainty that such attitudes cultivated through the study of Latin will necessarily appear when quite different things are being dealt with. Even granting the probability that, as a result of Latin prose exercises, the boy will learn to consider the meaning of *all* the English he reads, it is still more probable from a psychological point of view that such a habit would be acquired through the extended practice of careful reading in many branches of thought and knowledge in *English works.*

It may be argued that the expression in two languages of an idea gives a more certain grasp of the idea so expressed. This may be true, but it is true primarily of the ideas that are thus dealt with, and the number of ideas that the average boy encounters in learning Latin is so small as to be almost negligible.

Again, the reasoning involved in the study of Latin and Greek is a specific kind of reasoning, and is not a true reasoning from cause to effect. For the most part we are reasoning about grammatical rules, for with the average pupil, the language and its difficulty absorb most of his attention. The kind of reasoning of which we stand in most need is that about facts and hypotheses and their interconnection, and this can be best obtained by reasoning about them in a familiar language.

The conclusion to which one arrives is that the best training for the thorough understanding and use of reasoned argument in English, and for the easy reading of comparatively difficult books in English, is practice

in the reading of such books in English itself, and practice in reasoning in English, with attention primarily to the subject-matter.

One does not wish to suggest that there is no truth in the old formal-training doctrine, and some extreme critics of it have erred in failing to take individual differences into consideration, and in basing, upon the results of experiments on one or two capacities, sweeping conclusions with regard to all capacities. What is probably true is that the various functions are susceptible of transference of training to various extents, sense-discrimination and observation to the least extent; volitional training and reasoning are probably more capable of a general training than any other capacities. But it is precisely in reference to reasoning that the study of a foreign language, at the early stages at least, is weak, and the numerous irregularities and irrationalities in language are apt to discourage a growing demand of the young mind for system and reason.

The essence of the classicists' argument is that reflection and reasoning on matters *human* are the best preparation for thinking on human affairs in after life. It should therefore be admitted by them that the nearer we get in our reason-training medium, and its appropriate method of reasoning, to that kind of material (and method) about which (or in which) it is most desirable that capacity to reason should be possessed in later life, the better our training will be. In short, the classicists must support 'specific training' rather than 'formal training.' They rightly contend that mathematics cannot give a full training in human affairs, because it is concerned with an exactitude that is lacking in human affairs—that is, they really demand 'specific training,' which few boys can get from the study of the classics, owing to the limited extent of the literature covered by the school course.

It is sometimes said that the very dryness and difficulty of Latin provide a unique mental gymnastic; the boy develops a power of volitional attention to what is uninteresting, and so, later in life, he is always able to attend better to things when necessary, even if they do not interest him. I should admit that forced attention to languages, *in so far as it brings success and satisfaction*, may lead the youth to face other inherently uninteresting things in a better spirit and with more determination. It must, however, be pointed out that mental effort is by no means confined to moments when we are dealing with uninteresting subjects; and, again, every difficulty removed from the subject of study enables the student to use up his mental energy in covering a greater extent of ground, and so, reaching higher stages more rapidly, he is set free to face difficulties in other subjects. Furthermore, the admission made above was limited by the sentence 'in so far as it brings success and satisfaction.' It must be borne in mind that in a considerable number of cases the forced study of the classics not only tends to disgust the youth with language study, but seems to reflect injuriously upon his whole attitude towards learning.

The error of the old pedagogy lay in supposing that *all* drudgery gave a mental training and that *all* acts of attention trained the power of volitional attention. There is no indication that the effort to attend to an uninteresting subject will improve the power of volitional attention except in so far as that the efforts lead to the attainment of ends really desired. The tragedy of much education is that the child never sees that his drudgery has been worth while. A habit of pertinacity would be cultivated only by those students who were successful in their difficult studies.

The discussion may be summed up thus:

(1) In the case of poor or even average linguists there is no proof that any valuable mental functions receive, to any considerable extent, a general training through the study of foreign languages, and the testimony of some experienced teachers suggests that, in the case of pupils with weak specific language-abilities, positive harm may be done which may injure the other work of such pupils.

(2) In so far as some mental functions do seem to get a valuable training in the study of foreign languages, it seems likely that even better training would be given by subjects involving more direct application of such mental functions to the kind of work for which they will subsequently be needed.

(3) It is possible that, for some students, but only those of special linguistic capabilities, foreign languages, perhaps especially Latin and Greek, may give a training of certain mental functions which is not given to the same extent by any other subject.

Thus the 'mental gymnastic' argument, like those of 'general culture' and 'æsthetic training,' suggests that the genuine values of classical studies, and indeed of all study of foreign languages, and certainly the only ones in which they are in any way unique, are only obtained by those who have special capacity for such studies and who carry them to an advanced stage. For such, the real insight gained into the thought and culture of a foreign people is ample motive without reliance upon highly speculative arguments about mental training.

Chronique de France.

Trois Livres.

D'une façon générale, depuis deux ans, on écrit beaucoup en France, on n'a même jamais tant écrit et sur tant de sujets. C'est à la fois un bien et un mal: un bien parce que cette abondance dénote, dans le pays, un effort intellectuel accru et un louable désir chez un plus grand nombre d'avoir une personnalité et de l'affirmer. Mais c'est un mal aussi parce que, dans le chiffre impressionnant des publications et des ouvrages

nouveaux, il y a, malheureusement, beaucoup trop d'œuvres pensées et écrites, soit à la hâte, soit dans un but commercial pur.

Cette constatation n'est pas pour rendre plus légère la tâche de celui auquel on a demandé de donner des indications sur ce qu'il peut être intéressant pour vous de connaître dans notre littérature actuelle. Au milieu de tant d'écrits, révélant des tendances et des tempéraments si divers, quel sera donc le critérium à retenir pour déterminer un choix ? Mais puisque aussi bien il *faut* choisir et obligatoirement se restreindre, je me suis arrêté, pour cette fois-ci, à trois ouvrages qui ont été récemment mis au premier plan de l'actualité, du fait que chacun d'eux a été l'objet de l'une des trois grandes distinctions littéraires que l'on accorde annuellement chez nous.

Je veux parler du livre de Monsieur Ernest Pérochon, *Nène*,* auquel a été décerné le Prix Goncourt pour 1920; de celui de Monsieur Edmond Jaloux, *La Fin d'un Beau Jour*,† qui a reçu le Grand Prix de Littérature de l'Académie Française; et, enfin, du *Jardin des Dieux*,‡ poèmes de Monsieur Edmond Gojon, titulaire du Prix de la Vie Heureuse.

* * * * *

Je vous avoue n'avoir jamais rien lu de Monsieur Pérochon avant sa *Nène*. Il a d'ailleurs fallu un concours un peu fortuit de circonstances pour que ce livre, terminé en mai, 1914, et systématiquement refusé par plusieurs éditeurs, ait été enfin, en 1920, connu du public, et primé par les Dix de l'Académie Goncourt. L'intérêt puissant que j'ai éprouvé à sa lecture s'est donc doublé de la surprise toujours agréable de découvrir un écrivain de race et d'une incontestable originalité.

Le premier et le principal mérite de cette œuvre de Monsieur Pérochon est, à mes yeux, la profonde sincérité qui s'en dégage. Ses personnages—des protagonistes aux plus petits comparses—ses descriptions de ce terroir de Vendée dans lequel il situe son histoire, les détails même les plus infimes: tout contribue à donner l'impression d'une minutieuse connaissance du milieu choisi, qu'il s'agisse des gens ou des choses.

Une autre qualité de cet ouvrage est la grande et touchante sincérité qui y règne d'un bout à l'autre. Tout y est naturel et tranquille comme le coin de France qu'il décrit; à aucun moment on ne sent l'effort ou la recherche factice de l'effet. Et, cependant, tels de ses épisodes sont d'une vigueur ou d'une émotion intense, mais tout semble couler de source avec mesure et sérénité. Sincérité et simplicité: ces qualités sont, à mon sens, les deux plus belles que l'on puisse relever chez un écrivain. Monsieur Pérochon les possède à un rare degré, et, d'un seul coup, prend

* Chez Plon-Nourrit et Cie, éditeurs, 8, rue Garancière, à Paris; prix 7 frs.

† A 'La Renaissance du Livre,' 78, boulevard Saint-Michel, à Paris; prix 6 frs.

‡ Chez Fasquelle, éditeur, 11, rue de Grenelle, à Paris; prix 5 frs. 75.

ainsi rang parmi les meilleurs ouvriers de notre langue. Ajoutez que son style, comme sa pensée, a la limpidité et la clarté des beaux ciels de son pays ; çà et là, certaines expressions idiomatiques locales lui donnent une saveur bien spéciale et affirment son originalité.

* * * * *

Si j'ai retiré une impression franchement excellente de l'œuvre de Monsieur Pérochon, il n'en va pas de même du livre de Monsieur Edmond Jaloux, *La Fin d'un Beau Jour*. Sans avoir pour les témoignages officiels une superstition exagérée, je pensais, cependant, que l'ouvrage auquel l'Académie Française avait décerné son Grand Prix Annuel de Littérature devait se recommander par des qualités foncières, et j'en avais abordé la lecture avec une prévention sympathique. Je dois reconnaître sincèrement avoir été déçu. Monsieur Jaloux nous met en présence de personnages, soit conventionnels, soit entièrement exceptionnels. Son héros est un écrivain et un penseur de génie, de ceux qui n'apparaissent que rarement dans un siècle et dans un pays ; son héroïne, une jeune fille étrange, compliquée, tiraillée entre son penchant naturel, qui la pousse à aimer un homme jeune, et je ne sais quelle passion d'une intellectualité morbide qui l'entraîne vers l'homme illustre, mais septuagénaire. Penseur transcendant, jeune fille exceptionnelle, comparses antipathiques ou quelconques : tout cela est factice et sans grand intérêt. C'est peut-être très académique et d'une haute correction de tenue, mais nous préférerions plus d'émotion sincère, plus de vie et moins de froide psychologie. Simplicité et sincérité : il faut, je crois, toujours en revenir là.

Que cette franche expression de mon opinion ne vous empêche surtout pas de lire *La Fin d'un Beau Jour*. Vous y trouverez, en tout cas, une langue fort soignée et de jolies descriptions de Versailles, ce qui n'est pas négligeable.

* * * * *

Monsieur Edmond Gojon est un poète qui n'a pas résisté au plaisir de traduire en vers les fortes impressions que lui ont laissées le soleil d'Algérie, l'azur de la Méditerranée et les mœurs des Arabes. Quelques-unes des pièces dont se compose son *Jardin des Dieux*, et dont toutes ont le mérite d'être brèves, ne manquent pas d'un réel intérêt. Elles révèlent, chez leur auteur, des visions souvent fort justes et un art très certain dans leur expression. Le sonnet intitulé ' Ville Haute ' m'a particulièrement plu ; il y a, dans ces quatorze vers, mieux qu'une simple habileté, et le souvenir de Leconte de Lisle ou de J.-M. de Hérédia vous vient tout naturellement à l'esprit. Il est seulement dommage, à mon sens, que Monsieur Gojon ait mis, cette fois-ci, sa Muse au service d'un sujet vraiment devenu banal, à force d'avoir été rebattu. Je sais bien que sans lieux communs il n'y a pas de grande poésie ; néanmoins, consacrer trois cents pages au soleil rouge, à la lune ' plate ainsi qu'une immense dorade,' à la Méditer-

ranée, 'où tout l'azur s'écrie,' et aux jardins ténébreux, en évitant de tomber dans la répétition, sinon dans la fatigue, demande une souplesse de forme en même temps qu'une vigueur de pensée bien difficiles à soutenir. Monsieur Gojon ne m'en voudra pas, j'espère, d'avoir trouvé dans son *Jardin des Dieux* des feuilles très nombreuses, et seulement quelques fleurs, charmantes certes, mais trop rares. Au reste, la versification dans ce livre est toujours agréable, le rythme harmonieux, les rimes souvent curieuses: à peine, çà et là, une légère affectation dans la recherche de l'expression qui, pour être frappante et imagée, n'en doit pas moins rester vraisemblable. En résumé, une œuvre intéressante, mais qui rappelle un peu le bon devoir d'école. Il va falloir que Monsieur Gojon nous fournisse bientôt une occasion plus complète de juger de sa maîtrise.

* * * * *

Je ne veux pas terminer cette chronique purement littéraire sans vous signaler, si vous ne le savez déjà, que Monsieur Louis Cazamian, l'éminent Maître de Conférences de Langue et Littérature anglaise à la Sorbonne, a réuni, sous le titre *L'Evolution Psychologique et la Littérature en Angleterre (1640–1914)*,* les fort belles leçons de son cours, durant l'année scolaire 1919–1920. Vous n'ignorez pas que Monsieur Cazamian est, en France, un de ceux qui passent pour connaître le mieux l'esprit anglais et l'histoire de son évolution. Tous les Français soucieux de culture générale devraient connaître les travaux de Monsieur Cazamian sur l'Angleterre; mais il serait non moins désirable que tous les lecteurs anglais de MODERN LANGUAGES en fissent autant.

* * * * *

J'aurais voulu vous entretenir de certaines tendances actuelles de notre théâtre, et vous dire, notamment, quelques mots de l'une des scènes les plus intéressantes de Paris: celle du VIEUX-COLOMBIER. Mais je m'aperçois que je serais alors obligé de dépasser les limites qui m'ont été assignées, et, comme je crois ce sujet digne de retenir votre attention, je préfère y consacrer ma prochaine Chronique, de façon à pouvoir vous l'exposer avec quelques détails.

M. DE BARRAL.

Cambridge Letter.

FROM OUR CAMBRIDGE CORRESPONDENT.

AN analysis of the number of students at present reading for the Mediæval and Modern Languages Tripos is not without interest. English is studied by 79 men and 40 women, foreign languages by 118

* Chez Alcan, éditeur, 108, boulevard Saint-Germain, à Paris; prix 12 frs. 50.

men and 34 women—a total of 271. Foreign languages are distributed as follows:

	Men.	Women.
French (*about*)	45	14
German	5	2
Italian	—	3
French and German ...	23	6
French and Italian ...	12	4
French and Spanish ...	23	3
French and Russian ...	3	2
Dutch	1	—
Other combinations ...	6	—
	118	34

These figures, of course, include only candidates for Honours in the Tripos; there are many more who offer a foreign language in the Previous and Special examinations.

The Universities Sub-committee is considering the possibility of holding a conference of University teachers of modern languages, and of a conference to discuss entrance scholarships for this subject. It is of interest to note that in a recent entrance scholarship examination, the advertisement of which gave full prominence to modern languages, only five offered this subject of some sixty candidates who sat for the examination.

L'Institut Français

THOUGH its new buildings were only formally opened by the French Ambassador on February 26, l'Institut Français has now occupied its spacious new home in Cromwell Gardens, South Kensington, for nearly a year. Its third term closed on March 23. This is a fitting moment, therefore, in which to consider the work it has accomplished during the last ten months and the work it hopes to carry on in the future.

Of the enormous difficulties of the first two terms—May till December, 1920—only those who were on the spot can have any idea. In the greater part of the seven houses which the British Government has generously placed at l'Institut's disposal, workmen were in possession, dust, chaos, and racket reigned. Nevertheless, thanks to the patience and organizing power of the staff, even in the midst of so much apparent confusion, order prevailed and the work of l'Institut went on.

In the university department, students were being prepared for examinations. In the commercial department, commercial French was being taught, not at l'Institut only, but in classes organized for bank clerks and civil servants at the Institute of Bankers and the General

Post Office. In the lycées, numbers were steadily increasing; in the girls' lycée, in April, 1920, they were 35; they are now 120.*

But all the while, few Londoners were aware of this useful work. Many who had known l'Institut in its Marble Arch days imagined it had been killed by the war. It was only at the beginning of this year, when distinguished Frenchmen began to come over from Paris to lecture in the fine *salle des conférences* in Cromwell Gardens, that people began to realize that l'Institut Français was not dead, that it had merely suffered

> . . . a sea change
> Into something rich and strange.

What that something was they began to perceive when, on February 26, they saw the French Minister of Education, the Rector of l'Institut's mother University of Lille, and delegates from other French Universities sitting side by side on the platform at the inaugural ceremony with our own academic dignitaries. Henceforth one of l'Institut's most useful functions will be to link up the teaching bodies on both sides of the Channel, to serve as a nucleus for that League of Universities which will prepare the way for an effective League of Nations.

As the Ambassador said in his speech on the 26th, the main object of l'Institut's work is international comprehension—to quote his exact words, 'the mutual penetration of the hearts and minds of the French and British peoples,' and this, not by a knowledge of language alone, though that is a highly important instrument, but also by social intercourse and an understanding of the national spirit of the two races expressed in literature, art, institutions, and customs.

As French novelists have so forcibly proved, the real soul of a people must be sought, not in the metropolis among cosmopolitan influences, but in provincial towns and villages. This is realized at l'Institut, where this term there have been lectures on Brittany, illustrated by magic-lantern slides and folk-music and dances. Next term it will be Alsace and Lorraine. The first lecture will be given on Thursday, April 28, at 6.15 p.m., by M. le Comte de Pange, on 'The Traditional Policy of France in the Moselle and Rhine Regions.'

Much importance, too, is attached to comparative literature; and in this relation M. Audra, the Director of l'Institut, will lecture next term on 'Byron and Musset,' 'Byron and Lamartine,' also on 'Notre Shakespeare.'

WINIFRED STEPHENS.

* 79 French, 32 British, 4 Russian, 2 Greeks, 2 Czechs, 1 Belgian.

Notes Marginales.

'IMAGINEZ que je suis tombé en amour comme un boy de seize ans depuis que je fais la campagne de France. Vous croirez que c'est impossible chez un garçon qui a tournoyé le monde, qui s'honore d'avoir servi dans la Légion et tout ça, et tout ça—— Well, c'est tout de même vraiment véritable.'

Ces lignes ne sont pas, comme vous l'imaginez sans doute, extraites d'une copie d'examen. Elles ont été prises au hasard dans un des innombrables livres de guerre qui ont tenté de présenter l'armée britannique au public français lettré. Je dis *lettré*, car, dans l'ensemble, l'œuvre* a de la tenue et en certains endroits elle atteint même à l'élégance. Peut-être est-ce pour cela que les anglicismes qui y abondent nous choquent davantage.

Certes le procédé—car c'en est un—date de bien avant la guerre. Vous vous rappelez cet absurde, cet exquis *Roi des Montagnes*, vieux de soixante ans déjà, qui renferme quelques-unes des plus piquantes esquisses de psychologie étrangère qu'ait produites la littérature française. Au cours d'une promenade dans la campagne athénienne, Mrs. Simons et sa fille échangent leurs impressions: 'J'ai faim.' 'Avez-vous?' 'J'ai.' 'Moi, j'ai soif.' 'Avez-vous?' 'J'ai.' Voilà, en fait de malice, une vraie trouvaille. Elle est, il faut bien en convenir, à peine légitime, puisque ces dames sont censées parler anglais entre elles; mais elle est très amusante et, en littérature du moins, à qui fait rire tout est permis.

Peut-être après tout, la page dont j'ai cité quelques lignes en débutant paraîtra-t-elle drôle à certains. Pourtant, j'ai de la peine à le croire. Elle ne peut amuser les lecteurs qui savent l'anglais. Ceux-là rétabliront d'instinct l'original, et de toute cette tirade burlesque il ne restera rien que l'humour assez anodin d'une situation comme toute fort ordinaire. Quant aux autres—j'entends ceux qui ignorent l'anglais—peuvent-ils vraiment goûter ce charabia? Ce qu'on ne comprend qu'à demi ne fait guère rire. Dans le *Roi des Montagnes* le court dialogue des deux Anglaises possède, grâce à sa brièveté, une énergie rare; même traduit, il emprunte aux circonstances quelque chose d'irrésistiblement comique. Surtout, l'auteur n'ignorait pas que les plaisanteries les plus courtes sont les meilleures: il n'a pas recommencé.

Au reste l'exemple cité plus haut ne représente pas un cas isolé. Rien de plus curieux que la monstrueuse floraison de tours étrangers dans cette 'littérature de guerre' qui eut une si bruyante et si brève existence. Et je ne parle pas du procédé qui consiste à représenter un étranger défigurant, sans même parfois s'en douter, une langue qu'il connaît mal.

* Dekobra: *Messieurs les Tommies.*

Il y a là une très vieille recette de plaisanteries ennuyeuses dont l'emploi, depuis Balzac peut-être, passe pour légitime, et qui d'ailleurs fut de tous les temps. Personne ne reprochera donc à l'auteur du *Major Pipe et son Père* d'avoir écrit un livre que seuls sans doute les interprètes officiels de la Société des Nations peuvent entièrement goûter. Le public en comprend toujours assez pour s'en divertir, à condition toutefois qu'il ne dédaigne pas les divertissements laborieux.

Non, il ne s'agit ici que de la valeur psychologique et littéraire des idiotismes étrangers traduits servilement en français. Car, si la plupart des auteurs se sont servis de l'anglicisme pour amuser, beaucoup certainement l'ont aussi employé pour *faire vrai*. Et c'est bien plus grave. La littérature de la guerre fourmille de types britanniques. C'était inévitable, et cela peut être intéressant. Mais alors c'est que l'auteur a su, non seulement pénétrer l'âme étrangère, s'associer à ses pensées, ressentir ses émotions, vivre sa vie en un mot, mais encore, s'étant ressaisi, exprimer cette vie dans les termes que nous employons pour traduire la nôtre et qui seuls peuvent nous toucher. Transposition délicate, qui exige autant de connaissance de soi-même que de talent d'observation, autant de sympathie que de pénétration, mais dont le principe exclut le faux exotisme et condamne cette pacotille de tournures barbares qui nous blessent dans un de nos sentiments les plus profonds, l'amour de la langue maternelle.

En somme, pour que l'étude psychologique de l'étranger puisse devenir l'objet d'une œuvre d'art, il faut la traiter dans la mesure où la vie de ce dernier est réductible aux termes de notre vie morale à nous. Sinon elle demeurera à l'état de document aride et souvent inutile. L'entreprise est ardue, et c'est sans doute pour cela que l'on ne trouve, parmi les romans où elle a été tentée, que bien peu de ces œuvres parfaites, de proportions harmonieuses et de ton égal, où éclate dans toute sa pureté le goût français. Pourtant nous connaissons des exemples d'une réussite presque complète. Les Anglais de M. Maurois,* par exemple, ne sont-ils pas, en dépit de quelques anglicismes regrettables, délicieusement anglais ? C'est qu'à l'ordinaire ils parlent le plus agréable et le meilleur français. Remarquez en effet que l'idiotisme étranger va à l'encontre du but que l'auteur se propose. Il arrête, étonne, amuse parfois et le plus souvent rebute. Pourtant dans l'original il n'a rien que de très ordinaire. Comment pourrait-il donc nous faire mieux pénétrer la pensée de celui qui l'emploie ? Il ne réussit qu'à la rendre plus obscure, et partant à déparer l'œuvre qui lui a fait accueil. Pour comprendre les étrangers, il faut apprendre leur langue, soit ; mais pour les expliquer, si je puis dire, il faudrait l'oublier.

B. C. G.

* *Les Silences du Colonel Bramble.*

Summer Courses, 1921.

UNIVERSITY OF CAMBRIDGE: SUMMER COURSE IN MODERN LANGUAGES, 1921.

A course of Study for Teachers of Modern Languages will be held at Cambridge in the Long Vacation under the joint auspices of the Local Examinations and Lectures Syndicate and the Special Board for Medieval and Modern Languages. It will begin on Friday, July 29, at 10 a.m., and will end on the afternoon of Tuesday, August 16.

It is proposed to arrange for classes in Composition in French and German, and, if required also in Italian, Spanish, and Russian; demonstrations, lectures, and practical work in Phonetics; lectures dealing with current foreign thought and literature; special lectures, and discussions on topics of professional interest to Teachers of Modern Languages.

It is further proposed to hold the celebrations of the six-hundredth anniversary of the death of Dante during the session of the Summer School. A programme of the celebrations will be available later.

As the Summer School will coincide with that held for Teachers of Geography, it is hoped to provide also lectures and discussions of interest to members of both Schools.

The fee will be £3 3s. 0d. for each student.

A list of suitable lodgings, for men and women students, drawn up in 1920, will be sent for 6d. post free.

A detailed syllabus of the lectures and other fixtures will be ready in May.

Application for admission to the course should be made to the Rev. Dr. Cranage, Syndicate Buildings, Cambridge.

ENGLISH AT BANGOR.

A summer school of English will be held at BANGOR NORMAL COLLEGE from July 30 to August 20. Among those giving courses of lectures are Messrs. P. B. Mais and Greening Lamborn. Particulars from the Secretary, Normal College, Bangor.

FRENCH AT PARIS, BAGNÈRES DE BIGORRE, LAUSANNE, AND STRASBOURG.

The Holiday Courses under the direction of the ALLIANCE FRANÇAISE will be held in PARIS, 103, Boulevard Raspail (vie), during the months of July and August. Among the professors will be M. René Doumic.

Full particulars may be obtained from M. le Secrétaire, L'ALLIANCE FRANÇAISE, at the above address.

The University of Toulouse is holding courses at BAGNÈRES DE BIGORRE (Hautes Pyrénées) from July 20 to September 20. All information can be obtained from M. Paul Mieille, Directeur des Cours de Vacances, Tarbes (Hautes Pyrénées).

LAUSANNE.—The University of Lausanne is holding courses for foreigners from July 25 to August 26. Particulars from M. le Directeur des Cours de Vacances, Secrétariat de l'Université, Lausanne.

STRASBOURG.—Courses for foreigners will be held under the auspices of the University of Strasbourg from July 4 to September 4. Particulars from the Directeur des Cours de Vacances, l'Université de Strasbourg.

GERMAN AT STRASBOURG.

STRASBOURG.—The Université de Strasbourg is arranging a special series of German courses for foreigners, to be held from July 4 to September 4. Particulars may be obtained from the Directeur des Cours de Vacances, l'Université de Strasbourg.

PHONETICS AT HAMBURG.

The Phonetic Laboratory of the University of Hamburg offers the following courses during the summer semester (May, June, July):

Experimental Phonetics, by Professor Calzia; Phonetic Proseminar (for language students), by Professor Calzia; Philology and Experimental Phonetics (in English), by

Professor Scripture; Laboratory Courses in Experimental Phonetics, by Professor Calzia and Drs. Heinitz and Hentrich; Subjective and Objective Determination of Speech Melody (for language students), by Dr. Heinitz; Introduction to Phonetics (for language students), by Dr. Hentrich; Laboratory Work in Musical Science (study of records of song), by Dr. Heinitz.

Other courses are given for teachers of the deaf, for vocal teachers, etc. Foreigners are welcome on the payment of fees, which are not large. The Hamburg Phonetic Laboratory occupies an entire building and has an equipment far beyond that existing anywhere else. The opportunity for studying phonetics and at the same time getting familiar with the German language is of interest. Inquiries may be addressed to Prof. Scripture: (before May 1) 26, New Cavendish Street, London, W. 1; (after 1 May) Phonetic Laboratory, Hamburg. Jungiusstr. 7.

Professor E. W. Scripture, formerly of Yale University, has been called to Hamburg University for the summer semester. This is the first appointment of the kind since the war. Professor Scripture is a member of the M.L.A.

SPANISH AT LIVERPOOL.

We have received a preliminary notice of the Summer School of Spanish, which will be held again this year at Liverpool University, from July 28 to August 13. We understand that the Presidential address of the New Society of Spanish Studies will be given during this course, and are glad to refer our readers for further particulars to the Director of the Summer School at the University of Liverpool.

SPANISH AT MADRID.

The Tenth Holiday Course for Foreigners, organized by the Centro de Estudios Históricos, an institution created by the Junta para Ampliación de Estudios e Investigaciones Científicas, will be held in Madrid from July 9 to August 20, 1921.

The programme is so arranged that foreigners may register for the entire course of six weeks, or for the first four weeks only, from July 9 to August 6, according to the subjects which they wish to study.

The courses will take place in the Residencia de Estudiantes, Calle del Pinar, 15.

In regard to joining the courses provisionally or definitely, in regard to the reservation of rooms in the Residencia de Estudiantes, or for more details, write to Sr. Secretario de los Cursos para Extranjeros, Centro de Estudios Históricos, Almagro, 26, Madrid.

Beginning with July 1, the office of the secretary will be in the Residencia de Estudiantes, Calle del Pinar, 15, Madrid. Secretary, Antonio G. Solalinde.

Cosmopolitan Reviews.

NOTEWORTHY ARTICLES.

ENGLISH.

Discovery (March).—'Land and Sea in Greek Life,' by Professor W. R. Halliday.
British Esperantist (November-December, January, February, March).

AMERICAN.

The English Journal (January).—'Phrasal Prosody,' by Ruth Mary Weeks; 'Purposefulness and Co-operation,' by C. R. Gaston.
The English Journal (February).—'Criticism—Getting it Over,' by C. H. Hewitt.
Modern Language Notes (February).—'Schiller's "Jungfrau von Orleans" and the historic Maid of Orleans,' by Kenneth Hayens.

FRENCH.

Revue de l'Enseignement des Langues Vivantes (March).—'L'Influence de Shakespeare sur Musset,' by Marie Betbeder-Matidet.

SWEDISH.

Moderna Språk (January).

AUSTRALASIAN.

The Education Gazette (N.S.W., January).
The Education Gazette (Victoria, November, December, and January).
The Education Circular (W.A., December).

Bibliography.*

ENGLISH.

CRAIGIE, W. A., and HANWAERT, J. J. VAN: A First English Book. Dutch edition by J. J. van Hanwaert. Pp. 95. Paper boards, price 2s. 6d. net. Clarendon Press.

THE ENCYCLOPÆDIA AND DICTIONARY OF EDUCATION. Part I.: *Abacus—Antiquities.* Pp. xii+64. Price 2s. net. To be completed in 31 fortnightly parts. (Sir I. Pitman.)

KASTNER, L. E., and CHARLTON, H. B.: The Poetical Works of Sir William Alexander. Vol. I., Dramatic Works. Pp. ccxvii +482. Cloth, price 28s. net. Manchester Press (Longmans).

SCRIPTURE, E. W.: 'The Nature of Verse' (reprinted from the *British Journal of Psychology*). Pp. 12. Cambridge University Press.

SHAKESPEARE, W.: The Tempest. Pp. lx+116. Cloth, price 7s. 6d. net. Cambridge Press.
(The first volume of a new edition by A. T. Quiller-Couch and J. Dover Wilson.)

THE SUBJECT-INDEX TO PERIODICALS, 1917-1919: *Education and Child Welfare.* Pp. 44. Price 4s. net. The Library Association.

THOMPSON, A. H.: Charles Lamb: Miscellaneous Essays. Pp. xix+259. Cloth, 6s. net. Cambridge Press.

WEST, MICHAEL: Original Composition in English. Pp. viii+235. Limp cloth, price 4s. 6d. Longmans.
(A capital book.)

FRENCH.

ARMFIELD, G. NOEL, and BRANDIN, L. M.: Un peu de Rire Français; avec transcription phonétique. Pp. xii+57. Price 2s. net. W. Heffer.

CEPPI, M., and JONES, Ll. J.: Le Français, Part II. Pp. xx+249. Cloth, price 3s. 6d. G. Bell and Sons.

MANSION, J. E.: Introduction to French. Pp. 42. Paper, price 1s. 6d. Harrap.

NICOLSON, HAROLD: Verlaine. Pp. 271. Cloth, price 12s. 6d. Constable and Co.

PEERS, E. ALLISON: French Historical Passages, 1789-1870. Pp. 202. Paper boards, price 3s. 6d. net. Clarendon Press.

GERMAN.

BISHOP, M. L., and MCKINLEY, F.: Deutsche Grammatik. Pp. xii+179. Cloth, price 3s. 6d. net. Heath and Co.

SPANISH.

FORD, J. M. D.: Main Currents of Spanish L,terature. Pp. 284. Cloth, price 15s. net. Constable and Co.

KEYWORTH, J. S., and COBB, R.: Spanish for the Traveller. Pp. 68. Paper, price 1s. 6d. Harrap.

MADARIAGA, S. DE: Shelley and Calderón and other Essays. Pp. xii+198. Cloth, price 15s. net. Constable and Co.

ITALIAN.

WILKINS, E. H., and MARINONI, A.: L'Italia. Pp. xii+187. Cloth, price $ 1.50. University of Chicago Press.

Reviews.

FINCH, M. B., and PEERS, E. ALLISON: The Origins of French Romanticism. 8vo. Pp. xv+302. 15s. London: Constable. 1920.

IT may be a poor compliment to a book of literary studies to say that one would have liked to read it at a single sitting; but it at least implies ability on the part of the author to put his subject vividly and interestingly. This is certainly the case with this work by Miss Finch and Mr. Allison Peers. I have read it twice, and under very different conditions, and in each case have found myself disappointed that the chapters are not longer than they are; indeed, they have an irritating way of coming to an end just when one is eager for more. This is particu-

* Mention in these columns does not preclude more detailed notice elsewhere.

larly the case with two of the best in the book, those on Bernardin de St. Pierre and Chateaubriand. But this readability has been attained at some sacrifice on the part of the authors. Had they assumed greater knowledge of the familiar facts of literary history, which they have necessarily taken over from their predecessors, they would have produced a less attractive book for the general public, but one that would have brought into greater prominence their own contribution to the establishment of literary values. The volume, as far as I have been able to test it in chapters where my own knowledge justifies an opinion, contains much that is fresh and original, much that is a real contribution to critical revaluation; in this respect the all too short chapter on Millevoye deserves especially to be singled out. A more liberal use of footnotes, or a more elaborate bibliographical appendix, would have been helpful to the serious student.

Taken generally, I should have liked to see a little less dependence on the French point of view, and more Anglo-Saxon freedom in handling the subject. Miss Finch and Mr. Peers see their French authors rather through French spectacles than with English eyes. This is particularly noticeable in their general attitude to the theme. The book is entitled *The Origins of French Romanticism*, but they nowhere make it clear what they understand by Romanticism. No doubt they will say they mean what every Frenchman means by it. But then the French conception of Romanticism is peculiarly nebulous and ill-defined, and it is just here that a foreign critic might step in and, on the basis of general European values, help him to greater clearness. Thus, owing to this lack of definition, the title awakens expectations which are not fulfilled; indeed, I have had difficulty in knowing just what conclusions the authors have arrived at. The Introduction would seem to imply that they attach little importance to the long series of attempts made by Frenchmen, from Sainte-Beuve to Lasserre and Seillière, to define Romanticism or make clear its origins, and that they regard the movement merely as a logical deduction from the literature of the previous epoch. This, it seems to me, is either a truism or a shirking of the real problem. If the Romantic 'idea' is anything, it is surely a new force in literature; a mere presentation of the evolution of the literature of the pre-Romantic period, with accentuation of its deviations from the old classic norms, helps only a little way. Thus the volume is a brilliant series of studies on French literature from Diderot to De Maistre, but it does not bring us nearer a solution of the fascinating problem of the 'origins' of Romanticism.

J. G. ROBERTSON.

GRILLO, ERNESTO, D.Litt.: Early Italian Literature. Vol. II.: The Dawn of Italian Prose. With Critical Introductions. 10s. 6d. net. Blackie and Sons, Ltd.

With commendable promptitude, his onerous academic duties notwithstanding, Dr. Grillo's second volume follows hard on his first—the sixth of the author's contributions to literature relating to Italian studies. Such zeal and industry (are they due to the eager and keen air of Scotland acting on the Italian temperament?) deserve the highest praise. We regard this as the most important of the series, and its publication a real service to those who care for the elevation of the standard of Italian studies. Although well known to experts, there are students who will be both gratified and surprised at the range and importance of existing early Italian prose here drawn upon. Dr. Grillo also, as in the preceding volume, advances novel and unorthodox doctrines, but these are difficult to accept or indeed to criticize on the brief and summary reasons given for their validity.

The volume is furnished with a full and valuable bibliography. Its usefulness to the student would, however, be enhanced by references to the printed sources whence the excerpts are drawn. If, for instance, one interested in medieval cosmogony were to ask for more, and would dip further into, say, the *Composizione del Mondo* of Ristoro d'Arezzo, he will look in vain in the bibliography or elsewhere for help. True, if he knows, he will find under 'Comparetti' a reference to a work by that eminent scholar on R. d'Arezzo; but the student can hardly be expected to know, and some help in this direction may reasonably be demanded. We commend this suggestion to Dr. Grillo in the event of a second edition being called for, as it assuredly will if the work is appreciated as it should be by those who are responsible for a furtherance of Italian studies in English-speaking countries.

WILKINS, E. H., Litt.D., and MARINONI, A., M.A.: L'Italia. $ 1.50. The University of Chicago Press.

This little volume of close on 200 pages is the kind of book that has hitherto been lacking for the beginner of Italian. It is just the primer that combines with an easy prose the sort of

information which it is so peculiarly needful that the English-speaking countries should acquire about Italy.

It consists of about 120 pages of letterpress; the remainder of the volume is taken up by a very full vocabulary, giving all the words used in the text. The text itself aims at giving as complete a survey over Italy in all her many-sided aspects as possible, and the authors are to be congratulated on the success with which they have compressed their material into this very limited space. The Geography, Agriculture, and Commerce, the political Constitution, Public Instruction, Life in Town and Country, a survey of Italian History, the Language, the Literature, Art, Music, and Science are each dealt with in the separate chapters. To have touched upon all these topics, without lapsing into a mere string of names, even giving, if only in a sentence or an epithet, a more concrete impression of the personalities mentioned, is no mean performance.

The language is uniformly simple and pleasing, without monotony, and occasionally enlivened by an anecdote. The vocabulary contains close on 4,300 words—surely the student who has thoroughly mastered this little volume will have acquired a useful stock o words as well as a perspective of Italy's history and achievement that will serve as an excellent basis for further study.

The text is printed in such a manner as to indicate the stress-accent and the differences between open and closed 'e's' and 'o's,' between hard and soft 's' and 'z'—all of them some of the most difficult points in Italian pronunciation. If at first sight the typographic expedients disfigure a little the appearance of the printed page, one is well content to find these useful helps to the beginner. A map of Italy and a dozen photographic illustrations—partly views, partly of monuments or pictures—complete the little volume. E. BULLOUGH.

FORD, J. D. M.: Main Currents of Spanish Literature. Pp. 284. Cloth, 15s. net. Constable and Co.

It is curious that, although the teaching of Spanish has of late years made such strides on both sides of the Atlantic, many recent books on Spanish literature, both English and American, have been written with an eye to a public having no first-hand knowledge of the Spanish language. The first thing that strikes us in this volume of eight lectures delivered at the Lowell Institute in Boston is the number of selections translated, which might so much better have been given in the original. The presumption is that the audience was not one of students of Spanish, and this view is borne out by the general nature of the volume. It aims at covering ground, at stopping nowhere for long, and at presenting Spanish literature in a series of long panoramas. The result is a book exceedingly attractive and well worth reading, but full of statements with which the reviewer longs to quarrel, and certainly too untrustworthy to be used as a textbook. To take but one example—there is a chapter on 'The Novel,' from the *Conde de Lucanor* to *Mare Nostrum*, in which *Lazarillo de Tormes* is given a bare mention, the *Celestina* half a page, and Fernán Caballero no less than six pages out of a total of thirty-four. The author writes that Pedro Antonio de Alarcón was 'almost incapable of writing a good novel,' mentions only the *Pazos de Ulloa* and the *Madre Naturaleza* in speaking of the Condesa de Pardo Bazán, and is markedly overconscious of French naturalism. It would not be hard to find similar flaws in other chapters; yet Professor Ford's book may be read from cover to cover with the greatest pleasure, and the student of Spanish will find it a stimulating, if not an authoritative, guide to his reading. We have said nothing of the two excellent chapters on the Heroic Tradition, which are the best in the book, nor of those which deal with the rise of the drama and its culmination in Calderón. If we are tempted to wish that Professor Ford had given a separate lecture on Romanticism in Spain, the wish is perhaps the surest proof that the book is fulfilling its purpose. Even the carping critic is 'asking for more.'

MADARIAGA, SALVADOR DE: Shelley and Calderón, and other Essays on English and Spanish Poetry. Pp. xii+198. Cloth, 15s. net. Constable and Co. 1920.

We have here four essays of very unequal merit. The first, which gives the book its title, is a careful and sound piece of work, not lacking in inspiration, and withal attractively written. The two which follow, entitled 'English Sidelights on Spanish Literature' and 'Spanish Popular Poetry,' are equally pleasant reading, but of quite a popular character, and, measured by the author's own highest standard, are frequently marred by hasty and uncritical judgments. The last essay gives us a Spanish view of Wordsworth. Señor de Madariaga has the

pen of a ready writer, but he has also a love of sweeping generalizations and of comparisons, which, if superficially justifiable, are in point of fact misleading. He runs through his two literatures, comparing the *Beowulf* with the *Mio Cid*, Chaucer with Juan Ruiz, Sidney and Garcilaso, Lope de Vega and Shakespeare, Calderón and Milton; and we are quite prepared for him to go on till he reaches Blasco Ibañez and H. G. Wells. It is certainly unfortunate that Señor de Madariaga has challenged comparison between these later essays and his excellent work on Shelley and Calderón.

But when we turn to the preface and read that the book is 'offered as a small contribution to the movement . . . in favour of a better knowledge of Spain,' we acknowledge with gratitude that it has more than fulfilled its author's ambition. It is suggestive on every page, and it reveals a deep knowledge and a keen understanding of two languages, literatures, and peoples. This is no common possession, but it is the greatest essential towards the *entente* which so many in both England and Spain desire. 'That (a book on) poetry should have been chosen as the ground for this work of international goodwill' (to use the author's phrase) is, we may hope, an omen of fortune for the future, if not a sign of the present times.

KASTNER, L. E., and CHARLTON, H. B.: The Poetical Works of Sir William Alexander, Earl of Stirling. Vol. I.: The Dramatic Works. Cloth, pp. ccxvii+482. Price 28s. net. Longmans, Green and Co., for the University Press, Manchester.

Sir William Alexander's *Recreations with the Muses* will not become a popular work. He maintains an equable level of decorous dulness, supported by a perfect command of the obvious platitude, a combination providing a certain cure for insomnia; even the discoveries that the diplomacy of Darius' time was acquainted with passports and that Aristotle knew the game of tennis—anachronisms not, of course, peculiar to Sir William—do not relieve the monotony of his *Monarchicke Tragedies*. The editors have disinterred them from their decent obscurity as a contribution to the history of English literature, and Sir William, now well printed, partially facsimiled, provided with variant readings, and elucidated with notes, should have a gude conceit of himself. He has his importance as a meeting-point of Scottish and English lines of development in the history of our literature, and his desire to avoid provincialisms and archaisms makes his works valuable as showing something of the process by which the standardization of the language was achieved, a process explained by the full critical apparatus provided in this edition, which shows how Sir William revised and emended his productions from time to time. More than this, he is the chief representative of classical tragedy in England upon the model of Seneca, and, for the young student, a contrast between his version of *Julius Cæsar* and Shakespeare's could provide many instructive points. The long and elaborate introduction dealing with the Senecan tradition in Italy, France, and England is a valuable and learned contribution to the history of the subject; we could wish that the editors, if only for the sake of completeness, had been able to include a section dealing with the Senecan tradition in Spain. The sage of Córdoba had his supporters in the debates on the theory of the drama, as may be seen in the statements of Tirso de Molina and Ricardo di Turia.

H. J. CHAYTOR.

HOUSTON, GERTRUDE CRAIG: The Evolution of the Historical Drama in Germany during the First Half of the Nineteenth Century. Pp. 98. Boards, 5s. net. Belfast: William Mullan and Son. 1920.

This concise and helpful study of the development of the historical drama in Germany between 1806 and 1856 formed originally the substance of a thesis which was accepted by the University of London for the degree of M.A., and its publication is largely due to the welcome financial assistance now available for deserving scholars from the trustees of the valuable Tiarks Research Fund in German. The treatise is based throughout on first-hand information. The critical portion gives evidence of wide reading and sound judgment, and numerous useful references are given in the footnotes. At the end of the book there are a chronological table and two full bibliographical lists, one dealing with the authors discussed in the book, the other being a useful general bibliography of the subject. In the latter Otto von der Pfordten's *Werden und Wesen des historischen Dramas*, Heidelberg, 1901, should have been mentioned. An index of the plays discussed in the book would also have been welcome.

Miss Houston, following Professor Robertson's distinction between the philosophic (or Germanic) and the non-philosophic (or Latin) historical drama, treats, in Chapter I., of such plays as give 'history in dramatic form' (the philosophic historical drama), and in Chapter II.

discusses 'the drama in historical form' (the non-philosophic drama). The chief representatives of the former during the first half of the nineteenth century are Kleist, Grillparzer, Grabbe, Büchner, Mosen, Griepenkerl, and Hebbel, while the latter type is represented by Werner, Arnim, Fouqué, Eichendorff, Immermann, Gutzkow, and Laube, all of whom are briefly discussed. The next two chapters are devoted to the examination of foreign (English, Spanish, French) influences, while a final chapter contains a survey and appreciation of the essentially German contribution to this branch of dramatic literature. Thus no question of importance has been left out of consideration, and, on the whole, the judgments passed on individual writers and plays are well-considered and fair.

The book is pretty free from misprints. On p. 9 'Melchior Meyer' is printed instead of 'Melchior Meyr'; p. 50, 'Der' for 'Die Jungfrau von Orleans'; p. 54 (top), '1842' for '1852'; p. 56, 'Rhebock' for 'Rehbock'; p. 60, 'Liebnitz' for 'Leibnitz'; p. 65, 'night' for 'nicht'; p. 90, '1908' for '1808'; and Fouqué *Dramatische Dichtungen für Deutschen* (instead of *Deutsche*), will not cause much harm. On p. 47, in the discussion of Gutzkow's *Zopf und Schwert*, 'der alte Fritz' is obviously a mistake for his father, King Frederick William I. of Prussia; his famous son, although frequently mentioned in the play, never appears on the stage. On p. 52, instead of 'Raupach's dramatization of the Prussian past' we should read 'Raupach's dramatization of the Old German past'; for this fertile playwright produced a number of Hohenstaufen plays, but no Hohenzollern dramas, such as were written by Kleist and especially Wildenbruch. On p. 64 'Goethe's *Egmont*' should have been mentioned instead of 'Schiller's *Wallenstein*' as the first German historical drama in which the love element plays an important part, and the attachment of Kleist's Prince of Homburg to Natalie can hardly be called 'a faithful pendant to the picture of Max and Thekla' (p. 64).

In spite of small inaccuracies Miss Houston's book may well be recommended as a stimulating and reliable introduction—the first written in English—to the study of the Historical Drama in Germany in the nineteenth century. K. B.

CAMBRIDGE.

THOMPSON, A. H.: Charles Lamb: Miscellaneous Essays. Pp. xix+259. Cloth, 6s. net. Cambridge University Press.

This volume contains the most noteworthy of Lamb's essays not already printed in two volumes of Lamb previously published by the Pitt Press. The editor has shown considerable industry in the task of identifying the allusions, quotations, and reminiscent phrases of which Lamb was fond, and his notes leave little to desire in this respect. There is also a full index.

BISHOP, M. L., and MCKINLEY, F.: Ausführliche deutsche Grammatik in gedrängter Form. Pp. xii+179. Cloth, price 3s. 6d. net. Heath and Co.

This grammar, written entirely in German, is adequate for all school purposes; there are useful chapters upon order of words and word formation, and also an appendix of classified lists of words, which should prove useful to teachers by direct methods.

CANO, B. SANIN: Spanish Reader. Pp. iv+139. Paper boards, price 3s. 6d. net. Clarendon Press.

This collection of pieces of prose and verse, to which a number of commercial pieces have been added, is a useful first reading book for pupils who know the main outlines of grammar and syntax. The notes, which refer to the author's *Elementary Spanish Grammar*, explain all difficulties likely to trouble the beginner.

The Training of Teachers of Modern Languages.

AT the M.L.A. Annual Meetings held in January last, Miss Purdie recounted the steps taken by the M.L.A. to get carried into effect the recommendations as to training made by the Committee appointed by the Prime Minister in 1916 'to inquire into the position of modern languages in the educational system of Great Britain,' as contained in their Report of April, 1918.

Paragraphs 186-188 are really the crux of the Report, and no great improvement in the teaching of modern languages can be expected until these recommendations have been put into force.

In 1919, the Council of the M.L.A. appointed a committee to invite the co-operation of the major professional associations in impressing the President of the Board of Education with the urgency of the matter. Representatives of the Headmasters' Conference (Mr. Nowell Smith), Headmasters' Association (Mr. Nicholson), Headmistresses' Association (Miss J. L. Coates), A.M.A. (Mr. Blades), A.A.M. (Miss F. M. Forrest), with Mr. Bullough and Miss Purdie (representing the M.L.A.), met six times between December, 1919, and May, 1920.

Mr. Nowell Smith resigned owing to pressure of work, and was succeeded by Mr. Andrew (Whitgift Grammar School). Invaluable help was given in the last stages by Mr. Twentyman.

After considerable discussion, the following scheme was agreed on as representing the ideal training for a modern language specialist :

SCHEME FOR A CENTRAL INSTITUTE FOR TRAINING SPECIALIST TEACHERS OF MODERN LANGUAGES.

A. *Sphere of Training: The School.*

1. The practical work to be based upon the actual conditions of the classroom in schools specially recognized for the purpose.

The closest possible correlation between the institute and the schools of the area to be secured.

2. A student or group of students to be allocated for a definite period (minimum, one term ; maximum, one year) to the school selected for the purpose, in order to observe the lessons of skilled teachers ; to study the syllabus, including the aims of the works at successive stages, the methods of economizing time and testing progress, the conduct of examinations, oral and written ; to discuss difficulties ; and, generally, to occupy themselves with the principles involved in the acquirement of foreign languages and with the practical problems that present themselves in actual experience.

3. After a sufficient period of initiation, these students should begin to teach under supervision, which would be primarily that of the responsible teacher, secondarily that of the master or mistress of method from the institute responsible for their progress.

4. Full and adequate supervision to be given.

B. *The Institute.*

1. The salary and status of the director and staff to be such as would attract the very best men and women of the profession.

2. Specialists to be secured who have made a special study in their teaching experience of various groups of problems—*e.g.*, the problems of the junior school, the problems of the middle school, the method, aim, and scope of the teaching of phonetics, composition, the art of translation, the appreciation of literature, school libraries, singing and acting, correlation with English and history, etc.

3. Besides supervising school practice, giving hints on the preparation of lessons, criticizing lessons, and discussing individual difficulties, these specialists would from time to time give demonstration lessons in the schools, and would lecture at the institute on the psychology underlying the teaching of languages, the methodology and history of the subject, choice of text-books, use of phonetics, etc.

4. It should be permissible to supplement these lectures by lectures given at the institute by the specialists teaching in the school.

5. It should be possible to link up the institute with the University by arranging that lectures on *general* psychology, history of teaching, and kindred subjects should be taken by all the institute's students *at the University;* and the students' own study of phonetics might well be undertaken in the University laboratory under the guidance of the University Lecturer in Phonetics.

6. While at first it might not be feasible to include a training in languages other than those taught in schools (French, German, Russian, Spanish, Italian), regard should be had to the possibility of developing the work so as ultimately to include languages of the Middle and Far East.

7. A year's course to be the minimum.

8. The diploma to be given by the council of the institute on the recommendation of the director at the end of the year's course, and to be for both practical and theoretical work.

9. Arrangements to be made for the council, in conjunction with the director, to award the higher certificate contemplated in Para. 188 of the report to teachers of experience and standard.

C. *Standard of Admission for Students of the Institute.*

Only post-graduates to be eligible for admission, but in special cases, if a candidate can show a degree of culture equal to a degree, together with special knowledge of one or more foreign languages, he may be admitted at the discretion of the director.

D. *Constitution of the Council of the Institute.*

The council should consist of—

(1) Representatives of professional associations, including Teachers' Registration Council.
(2) Representatives of the Board of Education.
(3) Representatives of the local educational authorities.
(4) Representatives of the University of the area.

E. *Finance.*

1. The cost of maintenance should be borne by the State, supplemented by contributions from the L.E.A.s. For the initial expenditure, it might be advisable to get contributions from private donors, chambers of commerce, L.E.A.s, and others.
2. The training should be free, and bursaries on a generous scale should be provided.

F. *Possession of the diploma should rank as equal to two years' seniority.*

This was sent with a covering letter to Mr. Fisher, asking that a deputation might be received.

March 23, 1920.

TO THE PRESIDENT OF THE BOARD OF EDUCATION.

DEAR SIR,

The signatories to this memorandum, representing the Modern Language Association, the Headmasters' Conference, the Headmasters' Association, the Association of Headmistresses, the Assistant Masters' Association, and the Association of Assistant Mistresses, while recording their appreciation of the report of the committee appointed by the Prime Minister in 1916 to inquire into the position of modern languages in the educational system of Great Britain, and their general endorsement of the recommendations contained therein, desire to invite your attention to the urgency of the problem which appears to them to lie at the root of all reform—*i.e.*, the training of teachers.

This problem has been touched upon in Paras. 186 and 188 (original edition) of the report, and Recommendations 46-48 indicate the lines on which a solution may be attempted.

With a view to ensuring that steps shall be taken to carry out the recommendations of this weighty report, and in the belief that the future of England depends upon the efficiency of the teaching of modern languages in her schools, we beg that you will consent to receive a deputation from us at an early date.

We desire to point out that—

(1) There are 1,080 secondary schools in England—a number which is continually growing—recognized by the Board of Education as efficient; and in nearly all these schools at least one modern language, often two or three, are taught. The pupils range from under 100 to nearly 1,800 in each school. To meet each year's wastage on the staffs, a very large number of young teachers is annually required. These should possess a mastery, not only of the foreign language they profess to teach, but also of the craft of teaching it.

To meet this demand there is as yet no single training college which devotes itself to the training of modern language specialists, and, as a result, the acquisition of this most difficult craft is being left to chance, with the consequences indicated in the report—waste of pupils' time, a failure to acquire foreign languages, and the necessity for the extensive use of aliens in commercial and international relations.

(2) Owing to this lack of training, new teachers, dowered with the evil heritage of nineteenth-century methods modelled upon a classical tradition, reproduce in teaching the methods in which they were themselves brought up. Their pupils are successful in passing examinations, but are totally unable to hold their own in the emergencies of daily life abroad, and still more unable to take part in the life of the foreign Universities, the Exchange, the Club, which are frequented so assiduously, and with such profit to themselves, by their German or German-speaking rivals.

(3) Towards the close of the nineteenth century, an attempt was made to introduce into England the methods which have made modern language teaching in Germany so effective. The pioneers of this movement have met with extraordinary success. But their number is very small, and they are rapidly approaching pensionable age. There is imminent danger that their craft will die with them. With all the emphasis at our command, we urge that steps be taken to prevent this catastrophe by utilizing their services for the State on the lines indicated in Recommendation 46 of the report.

(4) The practical corollary of the report is that a national institution for the training of teachers of modern languages be established by the State, with power to grant certificates, and to carry out the recommendations contained in the relevant paragraphs. It is our considered opinion that the interests of the Empire demand that such a step should be taken with the minimum of delay.

(*Signatories representing the Associations concerned.*)

The reply received was unfavourable to the scheme, but expressed Mr. Fisher's willingness to receive a deputation if the signatories had other views to set out.

The committee therefore decided to advocate an extension of the apprenticeship system, especially with a view to utilizing as trainers those master craftsmen who were pioneers of modern methods twenty years ago, or such of them as are still left in the ranks of active teachers; to emphasize the importance of making the school the centre of gravity during the year of training; the necessity of removing the restriction of students in training at any one school to three; and the advisability of raising considerably the pre-war grant (maximum £90 for three students) allotted to the school willing to undertake the year's training.

The following letter was sent:

May 19, 1920.

To the President of the Board of Education, Whitehall, S.W. 1.

Dear Sir,

With further reference to your letter of April 7, which we have had under consideration, we venture to submit an alternative proposal, which may meet the objections felt to the proposals made in our letter of March 23.

Instead of a training institute, we suggest the experiment of training centres in selected schools. A group of students (usually not more than four or five) would be allocated to a school in order to observe the actual practice of a skilled teacher, to discuss with him principles of method and curriculum, and, finally, to teach themselves under supervision.

It would be necessary to ensure the adequate payment of the extra staff required for this purpose (usually one person), and it might be necessary to modify the Board's Training Regulations so as to permit of such payment, if the case is not already met by the clause in the Regulations for Secondary Schools permitting 'experiments.'

There are numerous details in this proposal which would require most careful consideration, especially the selection of schools and supervising masters, the certification of trained students, etc., but for the present we confine ourselves to the general outline given above. If this commands your sympathy, we should like to take advantage of your willingness, as kindly expressed in your last letter, to receive a deputation from this committee, and would ask you to appoint a date for such a deputation, if possible, during the current term.

We have the honour to be,
Yours faithfully,
(*Signatories representing the Associations concerned.*)

Mr. Fisher fixed Friday, July 23, for receiving the deputation, which consisted of Mr. Andrew, Miss Forrest, Mr. Blades, and Miss Purdie. At the last moment, however, a Cabinet Meeting prevented him from attending, and the deputation were received by Mr. Bruce, who gave them a long and very sympathetic audience, going into the subject exhaustively and in minute detail, so that the deputation left in a somewhat sanguine mood.

No further information has been received, but it is learned that new regulations of the Board on the subject of training in general are imminent, and that prominence is likely to be given to the co-operation of School with University. If this proves to be the case, the M.L.A. may perhaps congratulate itself on having contributed to the result.

A resolution was unanimously carried at the M.L.A. General Meeting that the Council of the M.L.A. be authorized to take steps to carry the agitation further.

Branch Reports.

LONDON BRANCH.

On November 12, 1920, a meeting was held at the London Day Training College, when Miss Tregear, of Raine's Foundation School for Girls, gave an interesting demonstration on 'The Use of the Gramophone in Teaching French.' Many excellent records were put on the machine, including a series reproducing a scene from one of Molière's plays.

On February 4, 1921, Mr. F. B. Kirkman

read a paper on 'The Practical Value of Research in Modern Language Teaching.' He emphasized the need for research work and gave some interesting statistics on what has already been done for other subjects in the United States, and also outlined the work which the Department of Experimental Research hopes to do here.

At the concluding meeting of the session, held on March 4 last, Mr. A. J. Woolgar, Principal of George Green's Schools, opened a discussion on 'The Choice of a Second Language, its Place in the Curriculum, and the Method of Teaching it.' Mr. Woolgar's opening speech was followed by an animated discussion, in which many members took part. The widely different views expressed would seem to show that this is a subject that might well be discussed further at a subsequent meeting.

The Executive Committee has accepted, with considerable regret, the resignation of Miss Dodds from the office of Secretary. Miss Dodds has been secretary, first of the North London Branch, and then of the London Branch when the Branches were merged into one, since November, 1912, and has been unremitting in her efforts on behalf of the Branch during a long and critical period. Pressure of other work has compelled her to relinquish the duties of Secretary, but she has consented to continue a member of the Executive.

Mr. D. B. Anthony also sent in his resignation from the Executive, as he is leaving London. While regretting his departure, the Branch wishes him every success in his new and important appointment.

Miss Ralls, Lady Holles' School, has been elected a member of the Executive Committee in place of Mr. Anthony.

The office of Secretary has been accepted by Mr. G. W. Wagstaffe, and all communications relative to the Branch should be sent to him at 4, Park View, Brisbane Road, Ilford. In particular, notification of changes of address and any suggestions for the session 1921-1922 should be sent to him as early as possible.

G. W. W.

NORFOLK BRANCH.

On February 19, Mr. Bullough showed a set of very interesting slides on Italy to a large audience composed of members of the Historical Association as well as of the M.L.A. The slides varied widely in subject, from the practicalities of Parmesan cheese and irrigation construction to the beauties of Italian architecture and natural scenery. The members of the two Associations had previously asked Mr. Bullough to speak on Italian history, but, as he pointed out, it is impossible in one hour to show a set of eighty or a hundred slides and at the same time give an adequate address on the historical aspect of the subject. To the great satisfaction of his audience, however, he offered to come again on March 19, and lecture on nineteenth-century Italian history. This second lecture was held in the Public Library, where a larger number could be seated than in the rooms chosen for previous lectures. A charge of 1s. 3d. for the general public and 6d. for students was made at both meetings, and the receipts covered expenses.

The new rule of the Executive, by which the Norfolk Branch may allow Associates of other Educational Associations to become Associates for 5s. a year, has already had good results.

An Italian circle is being formed in Norwich, for the study of Italian language and literature. As this has been made possible by the great kindness of Mr. Bullough, the Committee have decided that only Members or Associates of the M.L.A. may join the circle.

Mariette Soman (Doct. d'Univ.),
Hon. Sec.

KENT BRANCH.

At a meeting held at Maidstone Grammar School on November 13, 1920, it was decided to form a Kent Branch of the Modern Language Association. Officers and committee were elected for the year ending December, 1921.

The first meeting was held at Maidstone on February 12, when a most interesting address on 'The Study of Modern Languages and the Balance of Civilizations,' was given by E. Bullough, Esq., M.A., President of the Branch.

At present sixteen members have been enrolled, but at the summer meeting to be held in May or June, it is hoped to add more recruits to the Branch.

E. H. B. Main,
A. Sherwin,
Joint Hon. Secretaries.

SOCIETY OF SPANISH STUDIES, LIVERPOOL.

THE Society of Spanish Studies, which was founded last year at Liverpool, has just completed a full and attractive programme. The inaugural address was delivered in Spanish by D. Pedro Penzol, of the University of Leeds, and attracted an audience of a hundred, who followed a keenly interesting address with evident appreciation. The succeeding lectures in Spanish have drawn almost equally large numbers, while a wider circle of members have attended a series of lectures on Spain and its People, Mallorca, Cities of Old Spain, A Trip to Valparaiso, and Mexican Life. These have been illustrated by lantern-slides.

Correspondence.

[Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed 300 words in length.]

THE TRAINING OF MODERN LANGUAGE TEACHERS.

SIR,

I learn with pleasure that the M.L.A. is making an effort to ensure that Modern Language teachers shall receive an adequate training before they enter the profession; but it is obvious that much time must elapse before any scheme can be instituted and set in working order.

Meanwhile teachers are entering the profession untrained. Most of them are presumably recruited from the Honours Schools of the Universities. The Universities could therefore give much immediate assistance, if their Modern Language staffs could be persuaded to adopt modern methods of instruction. As the art of speaking is learned very largely by imitation, so is teaching an art which owes much to models. The average lecture and professorial teaching in vogue at the Universities set the worst possible model before students who will shortly stand in a classroom. One of the greatest difficulties the Modern Language teacher has to overcome in the classroom is the pupils' self-consciousness, with the consequent diffidence towards self-expression. The University experience of the Honours graduate has in all too many instances made of him as much a victim of this self-consciousness as any of his pupils. Throughout his course he has been almost solely a listener. The lecture method, so prevalent, is too exclusive of the active co-operation of the student, is a very bad model for the future teacher, and is educationally unsound.

The need for reform in University teaching is therefore as great as the need for reform in the methods of class teaching—perhaps even greater, for its influence is wider and it bears a numerous progeny. This University teaching is apt to be overlooked, but its reform ought certainly to find a place in the programme of the M.L.A. because of its great and immediate influence upon the training of the future teacher.

Yours faithfully,
A. W. PEGRUM.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

The Modern Humanities Research Association will hold its third annual meeting at Bedford College, Regent's Park, N.W., on Saturday, May 21. Professor Otto Jespersen, the President of the Association for the current year, will deliver his presidential address in the hall of the College at 2.30, and it will be a pleasure to the Committee, as far as accommodation permits, to welcome any members of the Modern Language Association who wish to attend. Tickets may be obtained from me *after* April 23, and, as our President is very well known in this country and we anticipate a crowded meeting, it would be well if applications were sent as soon after that date as possible.

I am, Dear Sir,
Yours faithfully,
E. ALLISON PEERS.

THE UNIVERSITY,
LIVERPOOL.
March 15, 1921.

Information Bureau.

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists whenever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTIONS.—4. Can any reader supply information concerning a French steamship service carrying passengers between a Channel port and Bordeaux?—(R. J. L.).

5. S. J. A. would be glad to get into touch with anyone in an English secondary school who is teaching Italian by the Direct Method.

REPLIES.—2. Miss M. J. Saunders writes: 'Cinema films depicting everyday life, manners and customs in France, can be obtained from E. G. Wood, 2, Queen Street, Cheapside, E.C. 4.

THE MODERN LANGUAGE ASSOCIATION.

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurer:

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss M. J. Saunders, Portsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 19, Bellevue Crescent, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M.H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME II., Nos. 5 and 6 **June, 1921**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

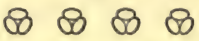
Notes and Observations.

All members are requested to note that the address of the Association is now 29, Gordon Square, W.C. 1. Telephone: Museum 658 and 659.

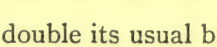
THESE large premises have recently been acquired, mainly through the energy and organizing power of Mr. G. D. Dunkerley, to house a number of educational societies, including the HEADMASTERS', HEADMISTRESSES', ASSISTANT MASTERS' AND ASSISTANT MISTRESSES' ASSOCIATIONS. It will be an advantage to us to be in close touch with these bodies and in the immediate neighbourhood of University College. For the time being we are feeling the difficulties caused by removing, and by losing the services of Miss E. M. Serin who, for the past two years has taken entire charge of the routine work of the office. Members are asked to forgive shortcomings in the near future, but also to call attention to them.

We congratulate Mr. D. B. Anthony on his appointment, from a strong field of candidates, as Registrar of University College, Cardiff. Mr. Anthony succeeded Mr. Saville as Treasurer at the beginning of the year, and his departure from London unfortunately means another change in

this office. The conspicuous ability and energy of Mr. Anthony made of him a Treasurer extremely difficult to replace.

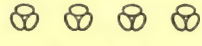


Of every number of MODERN LANGUAGES about ten copies are returned to the Publishers, with an intimation that the addressee cannot be found at the address given, which address proves to be the latest supplied to Headquarters. Great difficulty has been found since the end of the war in making and keeping the list of addresses accurate, and the Secretary is always grateful for corrections. A new members' list may be required before the end of the year, and it is hoped to make it a real improvement on the edition of 1920.

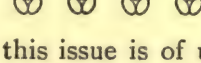


MODERN LANGUAGES is double its usual bulk on the present occasion, for it was considered only just to the members of the M.L.A. to compensate for the non-appearance of the journal in October of last year.

The promise made in the last issue regarding an Italian Letter is fulfilled, and the M.L.A. as a body will, we are sure, welcome with pleasure the appearance of Signora E. Beatrice Giglioli among our contributors. We desire to congratulate our other foreign correspondent, M. de Barral, on his nomination as Chevalier de la Légion d'Honneur (à titre militaire). We have good reason to believe that future issues will contain, as a regular feature, letters from Spain and the United States.



Teacher-members will be glad to find in the present issue two articles of a pedagogical nature. Mr. Pegrum's Syllabus of German has already attracted some attention in Modern Language circles, and the account of Dr. Alexander Fisher's experiment with Esperanto created a considerable stir when it was described in January at the Conference of Educational Associations. We are particularly grateful to Dr. Fisher, who, although not a member of the M.L.A., has been at considerable pains to make the details of her experiment available for our readers.



The correspondence in this issue is of unusual interest, so much so that we have thought it worth while to waive our restrictions with regard to length. We expect that with some of this correspondence there will be hearty agreement, but, looking at it from the point of view of the journal, we hope there will be many people who disagree and who will not hesitate to write saying so.

We could wish that there was less diffidence in the matter of writing for MODERN LANGUAGES. We can ensure the regular appearance of certain features of the magazine, but in the matter of articles we are largely at the mercy of the members of the Association. At the present moment we are rejecting less matter than we print, and no journal is really healthy which has to do that. We throw out the suggestion that each Branch of the M.L.A. should make itself responsible for seeing that one at least of its members sends us an article for each issue. One effect of this would be to render less conspicuous the shortcomings of Branch Secretaries in the matter of reports.

The next number of MODERN LANGUAGES will appear in October.

E. A. C.

A la Découverte des Anglais.

(*Suite.*)

III.

LA race explique peu de choses. En Angleterre, comme en France, il y a des Celtes et des Normands : deux cultures différentes en ont fait d'autres hommes. Cependant la prédominance dans vos îles de peuples venus du Nord fait peut-être comprendre que l'on retrouve chez vous certains traits des Scandinaves : la beauté physique, la vigueur de l'animal humain, et ce goût pour le mystérieux des pays brumeux aux longs crépuscules. Ibsen et Barrie se ressemblent par plus d'un point.

Mais l'histoire seule met le modèle dans la lumière qui lui est nécessaire. Chez vous, tout de suite, par la conquête normande, le souverain se trouve fort ; ses barons ne sont que des lieutenants auxquels il a distribué des fiefs. Indiscuté, sans autre ennemi que des tribus frontières peu dangereuses, le souverain peut se permettre de reconnaître des droits à ses sujets, et votre Grande Charte est octroyée en un temps où le rôyaume de France est en pleine période de formation. Ce royaume, le roi doit, chez nous, le conquérir sur des seigneurs aussi puissants que lui. Vainqueur, il ne peut durer que par l'absolutisme. L'absence de contrepoids amène la Révolution que votre constitution vous évite.

De là d'immenses conséquences pour les caractères nationaux. En France, le souverain absolu, contraint par le souci de sa sécurité à détruire tout pouvoir féodal et local, concentre autour de lui la vie de la nation. Une bureaucratie centrale impose au pays des lois uniques et une sorte de logique supérieure. La vie de la Cour, en groupant en un seul lieu toute l'élite du pays, engendre une extrême finesse d'esprit, un sentiment vif du ridicule, un art délicat mais un peu glacé.

Chez vous, le maintien d'une vie locale prolonge des mœurs plus rudes, des types plus originaux. L'extravagance, que le Français raille durement, vous est sympathique. Pickwick et Jorrocks vous sont chers, et ce brutal Johnson que nos courtisans n'eussent point toléré. Shakespeare est plein de chevaliers de province qu'aime sa fantaisie brutale et poétique. Molière les dessine d'un trait sans indulgence.

Mais surtout l'absence dans votre histoire de tout changement de régime (l'incident Cromwell mis à part) assure à votre vie nationale une unité qui dure encore. Le roi est aimé par toutes les classes de la nation. A l'armistice, le peuple des faubourgs de Londres, d'un mouvement spontané, se porte en masse à Buckingham Palace. Pour tous, il est l'image vivante des traditions de l'Angleterre et la promesse qu'elle y sera fidèle. Le long règne d'une femme a encore fortifié la dynastie, en faisant du loyalisme une attitude chevaleresque et protectrice. Entre vos partis politiques, entre les classes de la nation, il y a peu de haine.

La France, par la Révolution, a vu ses traditions interrompues, son histoire et son peuple coupés en deux. Une succession de gouvernements —empire, monarchie constitutionnelle, république—sont venus jeter le désordre dans les esprits. Dès lors, qu'arrive-t-il? Tout jeune Anglais reçoit dès l'école un code de croyances, d'idées politiques, de manières qui n'a jamais été contesté. Il l'accepte et n'y pense plus. Un jeune Français, sollicité par les directions diverses de son histoire, doit réfléchir et choisir. Donc sa pensée, l'ordre qu'il mettra dans ses idées, sont pour lui des choses beaucoup plus importantes que pour vous.

Par un effet en retour assez curieux, cette éducation rigide fait de vous un peuple poétique. L'action étant déterminée par des procédés immuables, par un instinct tout puissant, votre pensée se trouve tout à fait libérée et peut se permettre les fantaisies les plus étranges.

Un Français vit de ses idées. Un Anglais joue avec les siennes. C'est ce qui fait que vos penseurs sont à la fois plus originaux et moins profonds que les nôtres. Vous aimez les paradoxes parce que vous n'avez pas lieu de les craindre. Vous tolérez en pleine guerre des 'conscientious objectors'; en pleine guerilla, des apologistes de l'Irlande. C'est que vous savez très bien qu'en dépit des discours, la nation britannique suivra ses instincts et non les théories. Il y a en ce moment des Anglais qui ne nous trouvent pas assez libéraux: c'est que si nous l'étions, ce serait sérieux. Vos enfants eux-mêmes acceptent des histoires que l'esprit systématique des nôtres juge impossibles. *Alice au pays des Merveilles* inquiète des esprits que charme le raisonnable La Fontaine.

Rien dans notre littérature ne se peut comparer à la fantaisie d'un Shakespeare, sauf peut-être quelques scènes de Musset. Encore n'est-ce point cette folle poésie. La vie même de vos poètes est poétique. Celle d'un Byron ou d'un Shelley est un poème sans défaut. Leur mort est une

belle élégie. Je pense à Shelley brûlé sur un bucher au bord de la mer déferlante, tandis que Byron nu, s'éloigne à la nage, et aux funérailles, parmi les oliviers et les blocs de marbre blanc de Rupert Brooke, ce jeune Apollon aux cheveux d'or, qui mourut sur le chemin des Dardanelles. Hier encore, lisant les lettres de Charles Lister, j'admirais la fraîcheur charmante, la culture sans pédantisme, l'idéalisme sans fanatisme auxquels votre race peut atteindre.

Or, pourquoi l'éducation étroite des public-schools produit-elle un art si délicieux ? Pourquoi les Japonais unissent-ils eux aussi tant de force à tant de délicatesse ? C'est que chez l'Anglais bien né comme chez le Samourai, l'action est si bien déterminée par l'usage que l'un et l'autre peuvent sans danger donner toute licence à leurs rêves.

Le Français cultive cette méthode romaine de grouper ses idées en système et d'agir d'après ce système. Ses idées sont des forces actives et dangereuses qu'il lui faut manier avec prudence. Le poète délirant, qui est le véritable, nous étonne. Notre Hugo était grand-père, sénateur et rentier.

C'est cette nuance qui explique que mes compatriotes voient parfois dans l'idéalisme anglo-saxon je ne sais quelle hypocrisie. L'idéalisme anglo-saxon n'est pas hypocrite, il est sincère. Il l'est d'autant plus qu'il est en l air. C'est une chanson. John Bull aime le chant des oiseaux, mais il adore tuer les oiseaux.

Lord Curzon dédiait jadis un livre à tous ceux qui croient que l'Empire britannique est, après la Providence, le plus grand instrument qui soit pour le bien de l'humanité. Lestée de tels esprits une nation peut chanter.

Vos écoles cherchent beaucoup moins à former le jugement que le caractère. Votre culture est latine, grecque, biblique ; votre élite a le mépris de l'utile. Les sciences, chez vous, sont baptisées ' stinks,' les choses qui sentent mauvais. Les chefs de vos grandes institutions sont des athlètes religieux, ' dignes de fouetter les futurs évêques et généraux de l'Angleterre.' ' A Eton,' dit Shane Leslie, ' on nous enseigna à jouer honorablement le jeu de football et le jeu de la vie, à réciter les rois de Juda et d'Israël, à aimer Dieu et à haïr Harrow.' De là une certaine ignorance des choses précises qui nous surprend et vous enchante. Que Castlereagh abandonne Java parce qu'il ne trouve pas cette île sur la carte, tant de désinvolture vous parait au fond de vos cœurs admirable.

La place si grande que vous donnez aux sports dans cette éducation n'étonne plus quand une fois on en a compris le système. Vous n'y voyez pas un jeu, mais un apprentissage de la volonté, une discipline pour l'animal humain. Discipline du corps d'abord. Un Anglais qui étudie un service de tennis, un drive de golf, un coup de boxe est un beau spectacle. Il recommence cent fois les mêmes gestes. S'il s'amuse,

c'est qu'il goûte le plaisir silencieux si cher à tout Anglais, de résister, de lutter contre quelque chose et de ne pas céder. Plus un sport est désagréable, difficile, dangereux, plus vous le jugez excellent. Vous vous faites ainsi des corps tout à fait soumis à votre volonté, et que jamais un reflexe timide n'arrête en présence du danger. En ce sens, Wellington pourrait dire que ses victoires avaient été gagnées sur les terrains de jeux d'Eton.

Mais en même temps discipline de pensées. Aucun sport n'est possible sans des règles acceptées et honnêtement appliquées. Le respect des conventions, le respect de l'arbitre sont des vertus sportives. L'abnégation, la modestie, sont naturelles à un bon équipier. Quand on joue pour soi ou pour la galerie, si bien qu'on joue, on joue mal. La discipline de vos foules s'explique par celle de vos équipes. Parce que vos boxeurs ne doivent pas frapper au dessous de la ceinture, vos hommes d'État doivent s'abstenir d'attaques contre la vie privée de leurs adversaires. Votre grand souci à la chasse est de donner une honnête chance à la bête. 'Jouer le jeu,' c'est peut-être le seul précepte moral que vous respectiez. Vous louez un saint en disant de lui 'C'est un sportsman,' mais vous croyez humilier un sportsman en le décrivant comme un saint. Vous concevez la justice comme une égale chance de donner et de recevoir des coups. Vous êtes partis pour cette guerre avec l'intention d'en faire un jeu chevaleresque. Vous avez commencé à haïr vos adversaires le jour où vous avez constaté qu'ils n'en voulaient point reconnaitre les règles.

Ceux qui raillent cette religion du sport connaissent mal la nature humaine. Toute règle librement acceptée est grande et bonne par elle-même. Qu'une telle discipline peut exalter et fortifier les hommes, on le vit le jour où un de vos régiments chargea sous un feu de mitrailleuses croisées en dribblant un ballon. S'il est permis de faire des 'anticipations,' on peut croire que l'action civilisatrice des sports sera dans l'avenir immense. Cette rivalité sans haine, ces combats sans fureur, apparaissent comme un moyen d'apaiser sans danger les instincts brutaux. Vous devez peut-être votre longue paix civile aux mille petites guerres soumises au sifflet d'un arbitre, que vos teams villageois se livrent chaque samedi.

Certains d'entre vous jugent ce système d'éducation périmé et dangereux. Un Wells critique avec force vos universités moyenageuses. Ce sont elles pourtant qui ont formé vos grands bâtisseurs d'empires. Le mépris des sciences exactes vous est commun avec les Romains qui surent, eux aussi, dans leur temps faire respecter l'homme blanc dans les provinces. Rien ne ressemble plus au fonctionnaire anglais que le Romain de bonne famille qui s'en allait administrer la Syrie ou la Numidie. Il ne pensait qu'à orner les villes indigènes d'aqueducs, de bains, de théâtres, qui étaient pour lui ce que le club et le polo sont pour un officier de

l'armée des Indes, et citoyen d'une cité qui n'avait jamais admis la défaite, il ne doutait pas qu'un centurion romain ne fût le supérieur d'un roi barbare.

Car la sécurité intérieure se joint au bonheur civil pour faire de vous un peuple confiant. Vous avez fait plus d'une guerre, mais votre territoire n'a jamais été envahi. Vous n'avez jamais vu refluer sur vos routes des femmes et des enfants de chez vous traînant sur une charrette les pauvres meubles qu'ils ont pu sauver. La France a une histoire non moins glorieuse mais plus douloureuse parce qu'elle a toujours été le dernier centre de résistance de la civilisation latine contre les nomades venus du Nord et de l'Est.

Ce long passé de bonheur a fait de vous un peuple gai. Taine vous a trouvés tristes : c'est qu'il vous a observés en pleine réaction victorienne. Mais la 'joyeuse Angleterre' est plus ancienne et plus vraie. L'homme mûr est chez vous d'une gaîté innocente qu'on n'observe plus guère en France que chez de très jeunes enfants. Nous avons tous vu dans vos mess des soirées étonnantes de fantaisie. Après l'armistice, tous les soirs, les officiers dansaient entre eux au son du gramophone. Le soir de mon départ ils avaient organisé un jazz band avec des pincettes, une cloche de vache et une trompe de bicyclette que maniaient de respectables colonels assis sur le plancher. Vers deux heures du matin l'un d'eux me dit : 'N'oubliez pas que si nous pouvons nous permettre de faire ainsi les fous, c'est que l'Angleterre, elle, est terriblement sérieuse.'

Quand des escadrilles d'aviateurs français et anglais voisinaient, le calme français étonnait les Anglais ; la joie anglaise fatiguait les Français. 'Vos Français sont lugubres,' disaient les uns. 'Vos Anglais sont fous,' disaient les autres.

Parce que votre capital national n'a jamais été détruit par la révolution et l'invasion, vous avez toujours été plus riches que nous. Quand on entre dans vos magasins de comestibles, on a l'impression que les produits du monde entier ne sont destinés qu'à vous nourrir. Cette richesse ancienne explique votre insouciance. Le Français, peuple de marche guerrière, économise, épargne. L'Anglais dépense ce qu'il a. Quand un officier anglais s'apercevait que son compte chez Cox commençait à s'élever, il s'indignait. 'Quelle honte ! Si je ne vais pas en permission le mois prochain, j'aurai bientôt deux cents livres.' En dix jours il s'arrangeait pour mettre fin à ce scandale. Le Français, moins payé, souscrivait aux emprunts.

Cette sécurité, cette richesse acquise et conservée sans effort fait peut-être que vous avez pour le travail moins de goût que nous. Vous jouissez de vos loisirs sans ce sentiment de culpabilité qu'éprouve le paysan ou le boutiquier français en vacances.

Enfin, ce long bonheur vous a donné des mœurs douces et faciles.

Vous n'aimez pas la guerre ; on était obligé de faire des conférences à vos hommes pour leur imposer la haine de l'ennemi. L'Écossais est dur naturellement, mais l'Anglais reste sentimental. Il le sait et s'en défie. Le ton railleur et tendre à la fois de vos meilleurs romanciers marque un effort pour s'affranchir d'une sensibilité trop dangereuse. Le flegme britannique n'a pas d'autre cause : c'est un masque. Ce n'est que derrière ces traits impassibles qu'il vous est permis de pleurer et de sourire. On vous enseigne dans vos écoles à cacher vos sentiments. Vous haïssez les confessions, les déclamations, les enthousiasmes trop bruyants. La violence du sentiment national est telle chez vous que le mot *patriotisme* vous est odieux. Kipling raconte dans *Stalky* comment une harangue maladroite découragea l'effort militaire d'un groupe de jeunes anglais. Parce que vos émotions sont fortes, vous supportez mal qu'on les dramatise.

De même que votre sentimentalité explique votre froideur, la violence de vos passions explique la pudeur de vos artistes. Vous interdisez à vos journaux les images voluptueuses parce que vous connaissez mieux que d'autres la sombre fureur du désir. Nous discutons volontiers de ces choses parce que nous y pensons légèrement. L'art n'a d'autre objet que de donner aux hommes ce qui leur manque dans la vie réelle. Si le peuple français a accepté jadis une littérature un peu libre, c'est que sa vie était la plus austère du monde. Ceux d'entre vous qui ont vécu dans nos petites villes du Nord en ont admiré les vertus bourgeoises et l'ascétisme véritable.

IV.

Ainsi, tous ces traits : flegme, fantaisie, pudeur, gaîté, force, fermeté, loyauté et discipline sportive se groupaient lentement en un système unique où nous expliquions votre bonheur par votre longue sécurité, votre charme par votre puissance et la grace légère de votre esprit par la solidité de votre tradition. Le sphynx nous livrait le mot de son énigme et comme il fallait s'y attendre, c'était qu'il n'y avait pas d'énigme et que les apparences contradictoires revêtait un tout cohérent.

En ce temps là, quand nous exposions nos observations devant des Anglais, il arrivait que l'un d'eux nous répondît : 'My dear fellow, ne croyez pas que vous connaissiez les Anglais. Vous décrivez assez exactement un type d'Anglais qui est, il est vrai, le plus commun dans un corps d'officiers. L'homme qui a été élevé dans une public-school et qui a passé par Sandhurst, Woolwich, Oxford. Gardez-vous de croire que ce soit le seul. Il y a l'homme de Cambridge que vous ne connaissez pas. Plus instruit de sciences exactes, plus dogmatique aussi que le vôtre. C'est un dicton que Cambridge fait les réformateurs, et qu'Oxford les brûle ; ne l'oubliez pas. Et puis il y a le boutiquier, l'homme du peuple que vous ignorez complètement.'

Cependant, essayant d'observer des hommes de toutes classes et de toutes éducations, il ne nous sembla point que l'essence de l'anglais fût différente de ce qu'avaient dégagée nos premières analyses. Il est possible qu'Oxford brûle les réformateurs que forme Cambridge, mais ces opérations contraires sont accomplies dans le même esprit. L'Anglais est libéral comme il est conservateur, en sportsman, avec une sorte de défi à l'égard des difficultés pratiques. Et quant à l'homme du peuple, il paraît être exactement à l'homme du peuple français comme le jeune homme d'Oxford est à celui de la Sorbonne. L'ouvrier français a un magnifique besoin de logique et de système, l'ouvrier anglais un respect religieux des règles de son union. La plupart des traits que nous avons notés chez les chefs se retrouvent identiques chez les soldats.

Quoi qu'il en soit, nous étions arrivés à composer un portrait de l'Anglais et (vous allez souffrir, mais tant pis) c'était une assez belle image. Comme fond, un pays ancien et riche, des gazons veloutés par mille années de soins, une grande maison couverte de lierre, un jardin sauvage et gracieux, et au premier plan un vieux gentilhomme à la fois romanesque et solide qui ressemblait au beau portrait de Lord Ribblesdale par Sargent, de la National Gallery, un vieux gentilhomme étrange et charmant, dont la distinction exquise est faite d'une sorte de négligence poétique, et délicieusement original, parce qu'il est profondément banal.

Ces caractères si fortement marqués par une éducation immuable, ces habitudes, ces manies anglaises, vous les transportez dans le monde entier. Vous avez peu d'aptitudes à imaginer les sentiments des autres. Même en pays civilisé, vous avez une tendance à appeler l'habitant 'le native' avec cette nuance de mépris pour les sauvages qui vous est si naturelle. Aux Indes comme au Transvaal, en Australie comme en Chine, vous implantez vos clubs, vos tennis, vos courses, et vous trouvez le moyen de passer à côté des civilisations les plus riches sans en rien absorber.

L'autre jour, à Paris, un Anglais de mes amis partait pour Constantinople. 'Vous devez être content,' lui dis-je, 'c'est si pittoresque la Turquie.' 'Oui,' me répondit-il ; 'ce qui me fait surtout plaisir, c'est que mon prédécesseur me laisse une maison installée à l'anglaise avec un bain et un tennis.' Pendant la guerre, nous nous divertissions à voir ce British Tommy, flegmatique, immuable, faire bouillir son éternel thé sous les cieux les plus divers et dans les décors les plus paradoxaux. Dans les villages de Flandre à moitié détruits, le Tommy faisait son thé, superbement indifférent aux boissons locales dont il disait avec dédain : 'You can't get drunk on French beer, unless you are a millionnaire.' A Salonique, aux Dardanelles, sur les ruines de Bagdad ou de Babylone, sur le chemin de Jérusalem, entre le diable et la mer profonde, le Tommy faisait bouillir son thé. Cela est symbolique de l'attitude de la nation. Quoi qu'il

arrive, vous faites votre thé à l'anglaise. Quand vous voyez une balle, vous tapez dessus ; quand vous voyez une île, vous y plantez un drapeau britannique, et vous ne vous occupez pas du reste. Emerson rapporte ce mot bien caractéristique d'une Anglaise en voyage entendant les naturels du pays prononcer le mot 'étrangers': 'We are not foreigners, we are English ; *you* are foreigners.'

Toutefois si jamais le splendide isolement s'est une fois relâché, c'est à coup sûr pendant cette guerre, et en faveur de la France. Plus d'une fois j'ai senti dans la voix d'un camarade anglais qui parlait de nos paysans ou de nos soldats français, cette émotion sincère qui marque un ami véritable. Plus d'une fois après le départ d'un officier français qui était venu en mission, j'ai entendu ce *nice fellow*, qui dans votre langue, sans exagération, est le plus beau des éloges. Il est vrai qu'on ajoutait, 'J'ai presque cru qu'il était anglais,' mais cela même montrait dans vos esprits un changement bien favorable à notre égard. A vivre dans ce pays si plein de vigueur et de bonhomie, vous y avez reconnu l'existence d'une force différente de la vôtre mais aussi grande, d'une civilisation aussi ancienne, d'un égal sentiment de l'honneur.

Cependant, depuis la paix, il y a eu parfois entre nous des différences de sentiment. Ce ne serait point ici le lieu d'en discuter, si beaucoup de ces divergences ne s'expliquaient par des erreurs de psychologie.

Et d'abord par une erreur anglaise sur la psychologie française. Une propagande ingénieuse, et soigneusement adaptée dans ses moindres nuances aux préjugés des classes diverses de votre nation, s'est efforcée d'accréditer chez vous la légende d'une France impérialiste. On vous a dit qu'une haine inutile et tenace nous poussait à nous acharner contre une Allemagne vaincue. C'est un thème adroitement choisi. Il s'adresse en vous à cette idée sportive qu'on ne frappe pas un ennemi à terre. Chez le sauvage déjà ce sentiment engendre le tabou de l'ennemi. Dans certaines tribus les guerriers demandent pardon de leur victoire aux têtes coupées de leurs ennemis : 'Ne nous en veuillez pas,' leur disent-ils, 'd'avoir été vainqueur ; si nous avions été moins heureux, c'est vous qui auriez coupé nos têtes.'

Mais cette politesse, sans danger quand elle s'exerce envers un ennemi décapité, est moins inoffensive quand elle s'adresse à une Allemagne encore vigoureuse. Nous ne sommes pas agressifs, mais nous sommes prudents. Il existe, en français, un petit livre excellent que je voudrais faire lire par beaucoup d'entre vous. C'est *L'Allemand*, de Jacques Rivière, livre sans haine, écrit par un homme intelligent et scrupuleux qui veut rester impartial, mais on y comprend comment une formation très particulière du caractère et de la volonté fait de l'Allemand un être à l'égard duquel la méfiance demeure un devoir.

On veut apitoyer vos ouvriers sur une Allemagne misérable. Je ne

sais si vous avez été récemment dans les régions envahies, mais vous y verriez une ligne de chemin de fer qui, partant de villes prospères, vous transporterait en quelques minutes au milieu d'une sorte de steppe désertique. Aussi loin que l'œil peut atteindre, il n'y a ni arbres ni maisons, et, comme dans un pays sauvage qui s'ouvre à peine à la civilisation, on découvre aux environs des gares improvisées de petites cahutes de bois qui se construisent et quelques maigres champs qui se défrichent. Je ne doute pas de l'habileté des financiers allemands à produire un budget en déficit. Sans vous perdre dans des jongleries de chiffres, répétez vous : ' L'Allemagne est intacte.' Toute une génération innocente souffrira pour réparer ces ruines ? Et la génération française qui devra les habiter et les relever ? S'il faut choisir entre douleur en Prusse et douleur en France, notre choix est fait. Nous savons que le vôtre l'est aussi.

Car l'erreur française sur la psychologie anglaise n'est pas moindre. Trop de Français, qui en sont restés à l'Albion de Napoléon, prêtent à vos actions des motifs intéressés. Vous êtes avant tout des sentimentaux : quiconque l'oublie en vous jugeant risque de se tromper lourdement. Quand vous défendez l'Arménie, ce n'est pas parce que des puits de pétrole en sont voisins, c'est parce que l'Arménie est une nation chrétienne et persécutée. Les Anglais m'ont dit : ' Nous ne sommes pas entrés en guerre pour défendre la pauvre Belgique, mais pour détruire la flotte allemande.' Ce n'est pas tout à fait vrai. Ils sont aussi entrés en guerre pour défendre la Belgique, mais ne seraient plus de bons Anglais s'ils avouaient eux-mêmes la noblesse de ce sentiment.

Pour nous, qui avons vécu pendant cinq ans au milieu de vous, nous sommes prêts à croire l'Angleterre parfois mal-informée, nous sommes prêts à la croire trompée par une propagande infiniment habile, entraînée par un idéalisme agressif de boxeur spirituel, mais on ne nous fera jamais croire à une Angleterre 'ne jouant pas le jeu.' Nous savons que la droiture, la loyauté, le respect des conventions passées sont aussi naturels à un Anglais que l'air qu'il respire, la viande qu'il mange, la bière qu'il boit et la balle qu'il frappe.

Il en est des alliances comme des mariages : les meilleurs ont leurs orages. Mais l'amitié, nous semble-t-il, doit être à la fois exigeante et indulgente. Elle voudrait l'ami parfait, mais elle lui pardonne ses défauts. Elle le soutient, comme le millième homme de Kipling, qu'il ait tort, ou qu'il ait raison, jusqu'à la potence et peut-être après.

Pendant la guerre aussi on entendait parfois des deux côtés : 'Ah ! ces Anglais !' ou, ' I cannot understand the French.' Mais la sagesse des deux nations, aiguisée par le danger, refusait alors d'écouter les mécontents. C'est dans cette même volonté de ' maintenir ' qu'il faut nous juger pendant la paix. Cette amitié si précieuse, à nous de la cultiver par une

politesse affectueuse. Les nations, comme les individus, ont besoin d'attentions. Entre amis l'on se réunit pour des danses, des repas, des sports. Des cérémonies ingénieuses peuvent et doivent aussi nourrir les bons sentiments des peuples. Que nos écrivains, que nos athlètes, que nos régiments se visitent. Que l'on voit encore défiler dans les Champs Élysées ces Canadiens, ces Australiens, ces Écossais que le peuple français dans son horreur du compliqué s'obstine à appeler des Anglais. Si une Société des Nations doit être un jour efficace, il faut avant tout que la France et l'Angleterre, premières cellules de cet organisme, sachent faire l'effort durable pour se comprendre sans lequel aucune société n'est possible.

Si Renan a raison, si ce qui fait qu'on est un peuple, c'est qu'on a fait de grandes choses ensemble, alors pendant cinq ans, nos deux pays unis n'ont fait qu'un.

Ne croyez pas que de notre côté on l'ait oublié. Dans ces pays du Nord de la France, où vos jeunes hommes ont si longtemps vécu, le souvenir des temps héroïques est aussi vivant qu'au premier jour.

J'ai visité l'autre jour un petit village voisin de Bailleul où en 1916 notre division fut au repos. Là, un enfant m'a fait voir le cimetière où des croix de bois serrées portent des noms anglais, des noms français. De vieux fermiers m'on rappelé ces soirées dans les granges où de beaux gaillards aux genoux nus dansaient au son de la cornemuse. Une jolie Flamande blonde m'a chanté *Annie Laurie* et *Auld Lang Syne*, et tout en l'écoutant, pensant à nos deux pays, j'ai murmuré avec elle le refrain mélancolique :

' Should auld acquaintance be forgot
And never brought to mind ?'

ANDRÉ MAUROIS
(Auteur, *Les Silences du Colonel Bramble*).

Some General Characteristics of Shakespearean Criticism in France in the Eighteenth Century.

Je suis le premier qui ait fait connaître Shakespeare aux Français. J'en traduisis des passages il y a quarante ans, ainsi que de Milton, de Waller, de Rochester, de Dryden et de Pope. Je peux vous assurer qu'avant moi personne en France ne connaissait la poésie anglaise ; à peine avait-on entendu parler de Locke.

Thus writes Voltaire to Horace Walpole on July 15, 1768.

Voltaire's statement is not literally true, but it is a fact that his *Lettres Anglaises* of 1733-1734 contained the first important notice of the English poet which appeared in French literature. In 1746-1748 appeared the *Théâtre Anglais*, of La Place, in which an attempt was

made to popularize the works of the most notable English dramatists. Shakespeare finds a place in the gallery of La Place, but it is a Shakespeare so distorted and so disfigured that we can but faintly recognize him. Then in 1776 was published the first attempt in France to give a complete translation of the works of the great English dramatist, that of Le Tourneur.

J. F. Ducis produced a series of adaptations of Shakespeare, beginning in 1769 with *Hamlet*. These adaptations are sufficiently well known to need no comment here, and Ducis is mentioned in order that the tale of Shakespearean versions in France during the eighteenth century shall be complete.

It will be readily admitted that material for criticism of Shakespeare was lamentably insufficient in France in the eighteenth century. In spite of this, probably nothing during this period excited such voluminous and violent literary criticism as the genius of the English dramatist, and this criticism presents some curious and interesting phenomena that it is worth while to examine.

In the first place, we have that remarkable state of affairs in which men criticize a dramatist while being utterly and entirely ignorant of his works as they are known to his compatriots. Of the critics of Shakespeare in France in the eighteenth century, probably not half a dozen were capable of following one of his plays when represented in English on the stage; few indeed were able to read them in the original. For the most part they relied for their knowledge upon short extracts translated into French, upon bare analyses of the plot, and upon garbled versions such as that of La Place, and not until the last quarter of the century was there even so imperfect a translation as that of Le Tourneur. A complete comprehension of Shakespeare is impossible without some general knowledge of the characteristics of English literature. This, too, was lacking, as was also lacking that knowledge of the English character and modes of thought which helps to set in their right focus the poet's works. Shakespeare in France in the eighteenth century was like a wonderful sea-anemone torn from its rock, and, dried and withered, submitted for examination and inspection to a crowd which had never seen it growing in its native bed in some tide-pool.

How came Shakespeare to be criticized at all, seeing that his critics were so deeply ignorant of him? The reason is threefold. In the first place, the classical stage was, to all intents and purposes, bankrupt, and it was necessary, at all costs, either to find some means of setting it upon its feet again or to find a substitute for it. Voltaire and L'Abbé Prévost introduced the poet into France with a great flourish of trumpets, and, for a time men were found to cry that Shakespeare was to rejuvenate the French theatre. Half-hearted attempts were made to acclimatize him—

attempts which gave rise to criticism both favourable and unfavourable, but which resulted in nothing else of much value. The prevailing ignorance of the poet and what he stood for prevented any real use being made of his theatre, which, under favourable circumstances, might have been of considerable value to those who sincerely wished to improve the existing stage. It would, for example, have been possible, by making some unimportant sacrifices in the convention of the classical theatre, to introduce a little of that development of passion which is such a feature of the work of Shakespeare. Yet this development, so apparent in English eyes, hardly found its way at all into the only versions which France had at her disposal. Necessarily, however, consideration of Shakespeare in connection with the French stage provoked criticism, but of that nebulous kind which is inseparable from ignorance of the subject criticized.

In the second place, the eighteenth century in France was a time of philosophical enquiry, and Shakespeare did not escape. Since men of letters sought to show their interest in the scientific movement of the time, they submitted, as was natural, so wonderful a phenomenon as an English dramatist and poet to the closest scrutiny that their knowledge of him permitted. Here, again, their criticism could not but be abortive, because its real object remained in a sort of semi-obscurity which defied all the literary microscopes of the age.

Thirdly, Shakespeare was necessarily subjected to criticism because he was English. There is no need to labour the point; it will be sufficient here to remark that the mere fact of his being an Englishman, at the time when the *Anglomanie* was at its height, excited interest in him and gave a *raison d'être* to criticism of his work.

The most remarkable characteristic of the criticism was its *generality*. Owing to their very ignorance, the critics were unable to descend to details and had to content themselves with examining the very broadest aspects of the work of Shakespeare. From the very first, the critics were at a disadvantage. Criticism of native literature had degenerated into so much verbal quibble—a thing impossible when considering Shakespeare in a translation—and his judges knew not by what law to try him. Voltaire overcame the difficulty by occasionally criticizing his own translations of the poet, but such a method can hardly be considered serious. The only known standard of criticism was that afforded by the works of the great classical dramatists, and the only known system was that of the classical school. The critics were left then with but one resource: they must judge Shakespeare according as he approached or receded from the classical theatre.

Here, again, the critics were confronted with a difficulty. What comparison is possible between two totally dissimilar objects which have but a similarity of name in common? What comparison can be instituted,

for example, between a horse and a house? All that can be done in such a case is to point out differences, and these differences are so vast that the whole attempt appears the height of foolishness. Only the very widest of generalities will serve, and so it was in the case of Shakespeare and the classical theatre.

So we find Shakespeare condemned or admired because he observes none of the unities, because he goes outside the classical limits for his subjects, because he introduces comedy in his tragedies and tragedy in his comedies, because he makes use of characters of whose low origin there is no doubt. Almost the whole of this criticism is entirely valueless and beside the mark, but we must remember that those who sought to criticize were beset with difficulties of all kinds. Even their vocabulary put them at a disadvantage. The similarity of all the classical tragedies—similarity of subject, of treatment, of language, of purpose, and of ideal—had rendered necessary in criticism the use of very few terms. '*Régularité*,' '*bienséance*,' '*élégance*,' and a handful of others had formed the whole of the classical jargon. A complete set of new terms was necessary to give expression to the novel sensations experienced when first coming into contact with Shakespeare. The recurrence of the few terms of the limited vocabulary—terms, too, which were as a rule simple expressions of pure generalities and abstractions—rendered the criticism of the time more than monotonous. The limitations of the vocabulary pressed most heavily upon those whose opinion of Shakespeare was favourable. His good qualities were so far removed from the good qualities of the classical school, that every time a critic sought to express his admiration he found himself at a loss for words. The perfection of the classical theatre was so frequently a question of technics that a few standardized expressions sufficed to give an enthusiastic criticism, expressions which would in no way fit the entirely different category of excellences which marked the work of Shakespeare. A vast deal of the Shakesperean criticism of the time is entirely futile simply because of this: the critics were obliged to leave unstated almost the whole of Shakespeare's case for want of words with which to tell his praise.

After its generality—a generality that becomes almost vagueness—the next most important characteristic of the criticism of the time is its *violence*.

On October 15, 1760, appeared in the *Journal Encyclopédique de Bouillon* from an anonymous writer who had in mind the fact that Voltaire was engaged on an edition of Corneille, and who sought to provoke the great man, a soi-disant translation from English which contained the following passage:

'Cependant on chercherait en vain chez Corneille une imagination également pathétique et sublime, fantasque et pittoresque, sombre et gai,

et cette variété prodigieuse de caractères, tous si bien marqués, si bien contrastés qu'il n'y a pas un seul de leurs discours que l'on pût transporter de l'un à l'autre; talens qui sont personnels à Shakespeare et dans lequels il surpasse tous les autres poètes.' Then came the climax to which the author was leading, and which was to infuriate Voltaire:

'En un mot, on dirait que Shakespeare a trop de génie pour s'assujettir aux règles du théâtre et que Corneille, s'il eut été un grand génie, s'y serait moins asservi. Shakespeare a été incontestablement un grand Génie poétique et Corneille un excellent Poète dramatique.'

Voltaire, in reply, exhausted his vituperative vocabulary. '*Hottentots*,' '*welches*,' '*Gilles de la Foire*,' '*cet abominable Shakespeare*,' '*ce misérable*,' '*abominable grimoire*,' '*ce barbouilleur*,' '*cet énorme fumier*,' '*histrion barbare*,' '*impudent*,' '*imbécile*,' '*faquin*,' are a few of the epithets with which his correspondence at that time abounds. And this is what La Harpe calls 'La colère du génie.' Yet probably neither Voltaire nor the writer in the *Journal Encyclopédique de Bouillon* was as familiar with Shakespeare—certainly not as capable of entering into his spirit—as a fifth-form boy in an English school.

Knowing little, the critics were forced to shout loudly to give the impression of knowledge. The influence of Voltaire upon the criticism of the time could scarcely have been more disastrous. No man of letters probably was more often engaged in strife than the Hermit of Ferney, and Shakespeare was not only dragged into his quarrels, but even made their excuse. Naturally the poet suffered from too violent condemnation on the one hand and the too violent admiration on the other—that into which the adversaries of Voltaire were forced by the latter's attitude. Such a state of affairs rendered difficult, nay impossible, a calm and sober judgment. This is all the more to be regretted in that the spirit of enquiry of the eighteenth century was fully capable—given an adequate version of the poet—to have discovered where his excellencies lay. It seems incredible that Madame de Stäel should have been practically the first to appreciate the philosophical and psychological truth of the plays and that nearly three-quarters of a century should have elapsed before Shakespeare could be judged in France from that standpoint. Yet so it is. Now and again in the course of the century, we find men who glimpsed the truth, and saw that Shakespeare was the poet of human nature rather than the dramatic artist.

The appreciation of that aspect of the genius of the poet was what, in a general way, separated the partisans from the detractors. Those who saw this aspect were most loud in their praise; those who saw it not shouted in condemnation. Some of these latter—Voltaire, for example—cannot be entirely acquitted of wilful blindness, or of blindness brought on by that vanity and self-sufficiency which never entirely ceased to

characterize some of the followers of the classical tradition, and which ever asserted the perfection and immutability of the classical school, and the futility and puerility of those attempts which were made to modify existing conceptions and ideals in art.

French criticism of Shakespeare has never altogether recovered from the numbing effects of the generalities and the withering effects of the violence of the eighteenth century, and even the more scientific examination, the more lofty and academic criticism of the later nineteenth century, have been unable to remedy completely the disastrous results of the criticism that greeted Shakespeare on his birth in France.

C.

The International Ideal in Modern Languages.

WHILE the teaching of Modern Languages has been developed in its preliminary stages to practically an exact science, and in the work of the schools, from the alphabet to the direct familiarity with the spoken sounds and the actual literary language demanded by the University entrance examinations, the whole theory of study and teaching has been more or less adequately treated and put into practice, the last stage of all has not yet received the scientific recognition extended to those previous stages, and the teaching of Modern Languages in the University itself still remains a matter of individual discrimination, individual judgment. This may, and undoubtedly does, lead to a fine appreciation of the literary and linguistic excellences of the various languages in the hands of an inspired or enthusiastic teacher; but the lack of co-ordination, and the too strenuous fidelity to examination standards, which vary with every college, have, in the Universities, deprived Modern Languages of that definite attraction which should, in them to a greater extent than in any other and higher subject, lead to a surer knowledge of individual, social, national, and international life. That knowledge has been postulated as an ideal in education ever since the theory of education took a place in thought, and that means ever since man learned by the mind directly, and not alone by the senses. If we detach any such living interest from Modern Languages and insist on cultivating the purely philological, grammatical, historical aspects without regard to the social, spiritual, and even ethical and æsthetic, the interest of the pupil disappears entirely, and the whole study of Modern Languages is regarded as a fatiguing, desperately involved, and scientifically inhuman method of obtaining degrees. To this we may attribute the greater and greater diminution in the number of pupils who specialize in Modern Languages in the Universities, the almost total disappearance of men in combined groups like French and German, and the relative prosperity of commercial

institutions which pretend to teach those languages in a minimum of time. Not that those institutions ever teach anything definitely or to an intenser degree than the Universities—and the student admits himself their ultimate inadequacy—but they go direct to the languages themselves, dispense with applied scientific machinery like phonetics, intensive study of grammar, and exact translation of texts, and strive to provide the student with sufficient knowledge to understand the languages as written in the daily newspapers and spoken in everyday commercial transactions.

The philological—and in it may be included the cramming of literary texts, literary history, translation, phonetics, and grammar, for examination purposes—and the commercial are both, in their conflicting degree, narrow perversions of the whole spirit and value of Modern Languages. While the philological apparatus is necessary to the scholar, and the commercial to the clerk or man of business, the true ideal must rise above such materialisms, since, in both, the constructive and imaginative spirit never penetrates through detail into concentration of purpose, into a deeper understanding of the motives and genuine values of life, moulding, or rather fusing them into the real study and teaching which will bring Modern Languages into direct relation with individual, national, and international interests. The philological has dominated University teaching, and we are now confronted with the special product of that teaching—on the one hand, the scholar who devotes a lifetime to linguistic minutiæ, philological origins and development, annotation of ancient texts which can only possess an archæological value, biographical descriptions and collocation of conjectures, comparisons, hints to form the external history of men, books, periods, movements; and, on the other, the superficial student who has been able or privileged to label men, books, periods, movements with their epithets, and who teaches a language without intense inner conviction and the influence of a sure personality, ignorant of the spirit, and uncertain of expression, sheltered in routine and averse to research, psychological especially, into the mental attitudes and complexities of the pupil. The result of this over-specialization and under-specialization is logically evident—Modern Languages are neither taught nor studied, and something worse than a travesty takes the place of any such study or teaching, a travesty of knowledge to cloak ignorance of a double nature.

How is it possible to realize that ideal and bring the study and teaching of Modern Languages into one of the great propelling and shaping factors in modern life and education? At present, students who are too hopeless to obtain distinction in Classics are relegated, almost with a gesture of contempt, to Modern Languages, and considered as scholastic failures even if they obtain high honours in the latter. The Universities are staffed by foreigners to teach those languages through apparent inability

of the home student to take their place, and alienation from the national interests which undoubtedly form a great part of individual interests naturally takes place. Lack of prestige and foreign teaching, coupled with those considerations already mentioned, have almost completely severed Modern Languages from the life of actuality, the life which pulsates in so many individual, social, and national movements, and links us up, not so much with the life of the past as with the life of the present—the life that sways and directs those nations whose languages form the object of our study and teaching. Modern language teaching has been isolated from actual, material life, and yet it has no connection with the spiritual, ethical, social, psychological, philosophical, and even æsthetic emotions which should form, even as an individual aspect of those nations, the whole aim and function of University education. The objection may be made that the aim and function of the latter is to supply teachers and, at best, research students, and not to inculcate the knowledge and appreciation of literature, the fine perception of artistic excellence and beauty in poetry and art, and history as reflected in them, the subtle differentiation of expressional psychology, not only in individuals but in periods and in peoples, the sure education of the spirit in confrontation with the expressions or creations of the spirit in others; at other times, the slow broadening-out and unfolding of immature into mature thought; the power to understand and strengthen the entire individual life, and, in general, to teach, to criticize from an inner criterion brought into being by this education. To supply teachers, undoubtedly; bnt what can those teachers teach except a lifeless abstraction, a dead materialism? and how can they bring the national life and ideals into contact with international, and thus create knowledge of, and sympathy with, those movements which shape that international life?

Those modern, contemporary movements are alone a living reality to us, and the study of Modern Languages should aim at description of those movements and evaluation of the ideals and emotions embodied in them, so that with knowledge of that psychology, interest in the languages which express it becomes a part of the spirit itself, an all-absorbing preoccupation and a definite formative element, not only in the individual, but in the international life. Modernization of the curriculum will perhaps thrust the great names in literature and history farther into the shadow, and sever the present epochs from those great epochs which go down to the beginning of literature and expressive life, but, against that, will supply what we really know and feel at the same time, will bring foreign psychology and racial intuition into the compass of our own psychology and racial intuition. When we understand in their complexity and can form a concrete image of the thought, intuitions, and emotions which have produced modern, present-day Europe, and follow the manifestations in

recent times of that emotion, that idealism, that intuitive tendency, it will be possible to bring the life of the past into relation with that knowledge and understand it, not as a series of detached moments, phenomena, creations, but as a gradual development and unfolding which do not cease, but will go on past us into the future. That is really the aim and function of the study and teaching of Modern Languages, and until some such modernization takes place, the interest in them must become less and less until in the end they die of attrition. The practice and inculcation of material details will perhaps remain unchanged—it is impossible to dispense with grammar, phonetics, linguistics in general—but that practice and inculcation must form a minor part of University teaching, since the schools have already undertaken it, while the University must co-ordinate and even ennoble results into the form already advocated. An idealistic form undoubtedly and very difficult of attainment in some languages taught in the Universities only—Italian, or Spanish, or Russian—but the ideal invariably appeals to the human and especially to the student, and it is only through this appeal that Modern Languages will gain power and mould life to that unity and harmony which crown education. It is also an ideal which demands strenuous labour and steadfast enthusiasm, wholehearted devotion and profound knowledge, but if it is shown to possess a lasting and almost eternally suggestive value, it should find its teachers even as every method finds its teacher, and its consummation must surely be a very noble one—the real Commonwealth of Nations.

H. QUIGLEY.

Italian Letter.

DEFICIENZE DELL' INSEGNAMENTO DELL' INGLESE NELLE SCUOLE MEDIE, IN RAPPORTO ALLA RECENTE CREAZIONE DI CATTEDRE DI LINGUA E LETTERATURA INGLESE NELLE PRINCIPALI UNIVERSITÀ ITALIANE.

L' INSEGNAMENTO delle lingue straniere nelle scuole italiane è purtroppo molto deficiente, e delle tre lingue moderne, francese, inglese e tedesco, che si insegnano nelle nostre scuole medie, l' inglese è indubbiamente quella il cui insegnamento lascia maggiormente da desiderare. Attualmente nei nostri Istituti Tecnici, per esempio, i ragazzi studiano per tre anni l' inglese (tre ore settimanali il primo anno e cinque negli ultimi due) eppure quando abbandonano l' Istituto ben pochi sanno leggere con disinvoltura un libro inglese, nessuno o soltanto qualche rarissima eccezione sa parlare e scrivere la lingua correttamente. La ragione fondamentale di questo doloroso stato di cose stà nella preparazione

per lo più assolutamente deficiente del corpo insegnante. Manca, infatti, nella Facoltà di Lettere delle nostre Università, dove si formano dei bravi insegnanti d' italiano, di latino, di greco e di storia, manca, ripeto, un reparto atto a creare dei buoni professori di lingue straniere.

Nel 1919 l' onorevole Berenini, ministro della Pubblica Istruzione, istituiva una ventina di cattedre di Letteratura inglese nelle nostre Università, e vi annetteva altrettanti lettorati per l 'insegnamento della lingua. Ma il provvedimento del ministro, che poteva essere tanto benefico per le condizioni future dell' insegnamento inglese nelle scuole secondarie, è destinato a rimanere completamente sterile in questo campo, finchè non si otterrà una riforma radicale del programma di studi attualmente in vigore nella Facoltà di Lettere. Lo studente di lettere è, infatti, secondo i regolamenti attuali, obbligato a seguire dodici corsi diversi appartenenti alla propria Facoltà o a Facoltà affini. Nella sezione di Filologia Moderna nove di questi corsi sono fissati per regolamento, e quindi obbligatori per tutti gli studenti. Essi sono: letteratura italiana, letteratura latina e glottologia la cui frequenza è prescritta per tre anni; letteratura greca, filosofia, paleografia e storia comparata delle lingue neolatine, con frequenza biennale; storia moderna e geografia annuali. Rimangono, per completare il numero di 12 materie necessarie alla laurea in Lettere, altri tre corsi che lo studente può scegliere a suo piacimento entro un certo numero indicato dalla Facoltà. Questi sono tutti corsi annuali. Fra di essi sono compresi quelli di letteratura e di lingua inglese. Certamente uno studente volenteroso può, senza alcun aggravio di tasse, frequentare questi corsi per tutti e quattro gli anni in cui permane all' Università, ma nel fatto ciò non avviene per la mancanza del tempo. Lo studente, infatti, è già sovracarico di lavoro e tutta la sua energia è assorbita nel prepararsi agli esami speciali e nello scrivere la sua tesi di laurea.

Ne viene di conseguenza che le nuove cattedre d' inglese, mentre si renderanno assai utili come mezzo per allargare la cultura generale degli studenti di Lettere, sono assolutamente incapaci di concorrere alla creazione di un corpo di bravi insegnanti d' inglese per le nostre scuole medie o di formare in un gruppo eletto di studenti dei futuri docenti per le nostre Università.

A questo scopo e affinchè queste cattedre, create in un momento di entusiasmo politico e senza un concetto chiaro della funzione che dovevano compiere nella cultura del paese, siano capaci di infondere un nuovo vigore e di suscitare un nuovo interesse per gli studi inglesi è assolutamente indispensabile la creazione di una vera e propria sezione inglese in seno alla Facoltà di Lettere, in cui gli studenti abbiano un numero assai più limitato di materie e siano d' altra parte obbligati a frequentare per tutti e quattro gli anni universitari i corsi di lingua e di letteratura inglese. Allora soltanto potremo vedere uscire dalle nostre università dei giovani in possesso di una

salda conoscenza dell' inglese e ciò tanto più se il governo o la generosità di privati vorrà concorrere alla fondazione di borse di studio per l' estero, e se si troverà un modo pratico di attuare lo scambio di studenti fra le università italiane e quelle britanniche.

E. Beatrice Giglioli.

Pisa.

Modern Languages and the World of Commerce.

Cut off in most cases from contact with the man of business, the modern language teacher is almost unconscious of the keen interest these men of business have in the results of his toil. I advisedly say 'the results,' for the men of business are intensely practical, caring little or nothing for theories, so long as the results are right. Recently I had an interesting conversation with two busy men in a Midland city, world-famed for its commerce, which would perish miserably if its foreign trade were cut off. What keeps its foreign trade in being? The foreign correspondent. Who develops and extends its foreign trade? The foreign traveller. Before the war Germans, Hungarians, and Swiss monopolized these positions. Now those foreigners who are of late enemy origin are excluded for a period of ten years from being employed in this Midland city, for thus the shipping houses have solemnly resolved. You can therefore understand the keen interest these men of business are manifesting in foreign languages. If they cannot get English youths to take the places left vacant by the foreigners they have excluded, the resolution will mean the crippling of their trade. Already foreign competition, from which they have been long immune, is manifesting itself, and they foresee strenuous times. It was under such conditions that I had the conversation referred to, and it was to the effect that something was radically wrong with the teaching of foreign languages in this country. What it was, they could not define. They only dealt with results. It is useless to reply that modern language teaching has modernized its methods, improved its textbooks, and is fairly facing the problem. The man of business will not listen to you. He asks for results. May I be allowed to state the problem from the teacher's point of view, and endeavour to indicate how the problem can be solved?

Let us take the most favourable recruit that a business firm can hope to obtain—the lad of seventeen or eighteen who has passed through the sixth form, one who has concentrated on the 'modern' side, giving the classics the go-by. How does he square up to his task when he enters the office of a firm doing a big foreign business? Letters pour in from France and French-speaking countries couched in language which conveys little real meaning to him. All his laborious work at the Passé Défini and Imparfait seems labour lost. He can find no trace of it in any French

letter he peruses. Letters arrive from Italy and the Near East in more or less faulty French. He has at times had to grapple with ungrammatical English, but he has had no training in reading ungrammatical French. If by chance he receives a French letter written by an illiterate Portuguese, his task is wellnigh hopeless. A few stragglers look in from old German clients, written in cumbrous German, abounding in the pseudo-French terms they delight in. He may have done well at school in German, revelling in *Torquato Tasso*, but his knowledge of German poetry or of German *Märchen* will not help him. He may have been fortunate enough to have gained some knowledge of Spanish at school. If so, he will find plenty of scope for practice, for letters from Spain and South America are arriving in large numbers. In the case of the Portuguese letters he will be hopelessly out of his element. After a time he will discover that there is nobody on the firm who knows Portuguese well, though some can read it, and that such letters are usually answered in either French or Spanish. Reverting to the Spanish letters, he will find that the entire absence of the second person, singular or plural, and the use of the third person, often without *Usted* or *Ustedes*, are distinctly puzzling, and that it takes a great deal of practice to discover right away whether the writer is speaking as 'you' or 'he,' or 'they.' A few letters from Barcelona are fairly straightforward, likewise letters from South America; but letters from Madrid and the sunny south of Spain transpose B's and V's, using Present Participles, Past Participles, and Infinitives in such riotous profusion that he cannot see where one sentence ends and the next begins. In short, he finds that his school knowledge of French, German, and Spanish is sadly defective, and his employer generously hopes that he may make good in time, advises him to attend evening classes, but has to admit that at present he is of little use to him in his foreign business. Though there were failures here and there amongst the *volontaires* that flooded our English cities before the war, no such sweeping condemnation could have been passed on them.

I have, then, stated the problem that the men of business are faced with. How are we going to solve it? I think its solution can only be found in making an effort to face the realities of the situation, asking ourselves the question: For what purpose do the majority of our boys and many of our girls learn foreign languages? Certainly not in order to pass a school leaving examination. I have heard of isolated instances where teachers have begun to face this problem by giving some instruction in the commercial use of a language, but most of the textbooks are mere hotch-potch collections of miscellaneous letters, that it would need an expert to sift out and make efficient use of. The Hooper and Graham textbooks in French, German, and Spanish of Macmillans are thoroughly good, especially the second part of each, which is hardly a beginner's book.

Hossfeld's *Spanish Correspondence* I have found a reliable textbook, but the student needs to read commercial articles. There is a good commercial reader in Spanish, published by Ginn and Co., and there was a good French commercial reader published by Methuen, but I understand that it has gone out of print. It is intensely interesting and supplied with good notes, offering just the reading a commercial student requires. The modern language teacher will find that he is entering a new world when he attempts to read up commercial French, German, or Spanish, for he is confronted with dealings in bills, invoices, bills of lading, and general shipping terms that will need careful reading up if he is to interest his students in his subject. What can we expect of a teacher of Spanish who recently told his students that he had not the faintest idea what a bill of exchange was, when every one of his students was studying the language for commercial purposes? Some of the princes of business talk of the 'romance of commerce.' It is not the sordid thing some would have it. It is an intensely interesting world, that repays study. Not for one moment would I detract from the study of all that is best in the literature of France, Germany, and Spain; but if our schools are to supply the business world with its future foreign correspondents and foreign travellers they will have to adapt their methods to the task. The opening of the Day Continuation Schools in London, soon doubtless to be followed generally throughout the country, will quicken the demand for foreign language teaching on the lines I have indicated.

A. COZENS ELLIOTT.

A Modern Language as Medium of Instruction and Learning.

A MODERN language should be studied less for its form than for its thought. Here it is not the vessel so much as its content which is of paramount importance. Whilst he admits the value of the discipline of form, the modern language teacher needs a broader horizon than form defines. Breadth of vision comes with the recognition of the foreign language as a 'medium of instruction and learning.'

In spite of all that has been written and said about the reform methods of modern language teaching, there is still far too much concentration upon language form, and far too little attempt made to interest pupils in the thought expressed through the form. It is only the exceptional pupil who is interested in language form. Interest in form is of a later growth than interest in fact. Almost every pupil shows keen interest in facts concerning the nation whose language he is studying. The manners, customs, institutions, and productions of the people interest him. When he finds

that he is gaining knowledge of these people, his attention is aroused, and many difficulties peculiar to the classroom are overcome. When he wants to understand, he makes the necessary effort to master difficulties of form, always provided that his awakening curiosity is not smothered by unintelligent overcrowding of these difficulties. To scorn the aid of interest by maintaining that the pupil's path should not be smoothed for him is foolish. It is too often the refuge of the teacher who either cannot or will not take pains to present the right kind of matter in an intelligent sequence at a pace determined by careful observation. To a very large extent, the interest of the pupil in his subject of study is an exact reflex of the interest of the teacher in it. Interest reduces the need for the conscious exercise of discipline to a minimum. There is little need to drive the pupil to work, for pleasure in it stimulates activity.

The modern language teacher who regards the language as a medium through which knowledge is to be gained brings forth the best fruit. His opportunity for hastening the millennium of 'peace on earth, good-will towards men' is greater than that of the teacher of any other subject in the curriculum. Upon him rests a grave responsibility, which is at the same time a great privilege—viz., the responsibility of fostering the growth of the League of Nations. The modern language teacher places himself in the line of the 'great succession,' who seeks to inculcate an understanding of the foreign people in his pupils through the medium of the foreign language.

Only in so far as a comprehension of the foreign people is developed, can any true understanding of the *medium* through which it expresses itself be said to result. We have not yet fully realized, that neither the fundamental comprehension of a people, nor the true understanding of its language is to be obtained through translation of its literary products. Almost every foreign word can be expressed by its corresponding equivalent in the mother-tongue, as our dictionaries testify. Words may not differ so greatly in their denotation, but they do differ widely in their connotation. Words are not dead; they have bounding life, and come to us charged with the accumulated associations of generations. Words have their overtones no less than musical notes. If this is true of words, it is much more true of combinations of words. When these are translated, their life and their associations are almost always lost. But not only so; a new life is imparted to them; the new words have their own connotations. This other life and these other connotations may be as vivid as the original, but they are scarcely ever exactly the same. Who but the initiated can appreciate the conception of oil as a joy specialist in the passage 'oil of joy for mourning,' with motor spirit, oil shares, boiled oil, and Uriah Heep all crowding into consciousness? Nations differ widely in their concepts, even if their percepts approach more nearly. Therefore he com-

prehends a language best who is most saturated with the life and life-story of the people—who has imbibed its concepts.

The clear understanding of this will help the modern language teacher to the discovery of the means by which he seeks to carry out his aim. It will guide him in the construction of his course, help him in the selection of his material for class teaching and class reading. It imposes upon the teacher the necessity of study and of thought. He must study the foreign nation as it exists to-day, its home and the history of its development. He will have to think out what the salient features are in these phenomena, to discover, as far as he can, in what the more or less common concomitants of the mental content of the nation at large consist, and how they have been arrived at. Then he will endeavour to place before his pupils the mental food, the assimilation of which will give them power to understand, to some extent at least, as the native understands.

Lest this should seem a doctrine of unattainable excellence, let it not be forgotten that the psychological life of every race is grouped largely around certain physical features of its home, a few outstanding events or movements in its history, some of its prominent men and women and their achievements, and a few of the literary products of its sons and daughters.

Obviously the modern language teacher should endeavour from the first to introduce his pupils to the environment—mental, spiritual, and physical—of the foreign people. Hence the best material, the most useful vocabulary to present from the beginning is that which gives opportunity for gaining 'something of their outlook of to-day.' The country and its people, their schools, streets, shops, newspapers, meals, stations, amusements, etc., will loom large in the matter selected for the first year. Pictures and lantern slides of typical foreign scenes and activities are great aids to the realization of foreign conditions. Pictorial advertisement posters offer further opportunities in this direction. The concepts should be built upon the concrete wherever possible, even though this should mean—if the beginners are young—playing with toy trains, making and drinking a cup of *café au lait*, and so on, before the class. Pictures used should represent real conditions. The singing of songs, the learning of poems, and the reading of legends universally known in the foreign land are further important aids to the formation of the right kind of concepts.

In the second year, the history and geography of the country offer an excellent basis from which to select material, that is upon the assumption that the pupil is then about thirteen years old. At this stage, the boy, at any rate, despises matter which he considers beneath his dignity. His instinct tells him that it is thoughtful and useful matter leading to knowledge that he requires. This instinct, rightly catered for, establishes

interest, and discipline is easy because restraint is unfelt. But selection is essential, for it would defeat the end aimed at, were a regular and detailed study of the whole of the history and geography of the country attempted.

In the third year, the literature of the foreign country ought to constitute the foundation of the course. One or more books, authors, or periods may be chosen for study or for selection of material for conversation and reading. The choice needs careful making, for the matter yielded should lend itself to the discussion of historical events, manners, customs, and institutions, literary landmarks, and the general development, characteristics and prejudices of the people. Information should still be presented in as concrete a form as circumstance, subject, and age demand, Knowledge should be connected up with individuals, facts and scenes should be viewed through the eyes of men and women in contact with them, and information should only be presented as the tonic of curiosity renders it digestible.

In spite of expressions of opinion recently heard to the contrary, the writer is firmly convinced that grammatical rules ought to be taught inductively, even when the second language is being attempted. Experience teaches that spoon feeding, even with University students, is unsatisfactory. It is not what the pupil is taught but what he learns that sticks. By all means grade and guide, but deduction should come from the taught and not categorical instruction from the teacher. It is a fallacy to regard the inductive method as the slower in the long run. It may seem slower at the start but it is the surer, and in the end speed is not sacrificed for inaccuracy and vagueness. The argument that pupils are prepared for the method of categorical instruction in the second language, after the inductive study, for a period of two years, of the first language is unsound, for this assumes the validity of the 'overflow' theory. Much rather can the pupil by induction, to which he has now grown accustomed, progress more quickly, for, if rightly taught at the beginning of his language study, facility for deduction is increased, and progress along a beaten track is faster than that over untrodden ground. This assumes, of course, that the pupil has been taught inductively on sound lines.

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It may be of some interest to show in detail a syllabus which endeavours to incorporate the ideas expressed above.

German is the second language and is begun after one year's study of French. Only those boys who have shown during this year's study of French some aptitude for language study take up the study of German. The average age of pupils of the first year is twelve to thirteen years.

Subjects for conversation and discussion:

1st Term: Der Schüler, der Lehrer und das Schulzimmer; der Spielplatz, das Wetter, ein Haus; der Garten, eine Landschaft, der Bauer; die Stadt—die Strasze, das Geschäft, der Marktplatz, der Jahrmarkt; Weihnachten—Vorbereitungen zu Hause und in der Stadt, Heiligabend, der Tannenbaum, der Weihnachtsmann, die Bescherung, der Weihnachtsgrusz und die Weihnachtskarte.

Songs: Ehre sei Gott in der Höhe; Morgen kommt der Weihnachtsmann; das Tannenbaumlied.

2nd Term: Das Neujahr, der Neujahrsgrusz, die Neujahrskarte; die Stadt: öffentliche Gebäude und Einrichtungen—das Rathaus, die Polizeiwache und der Schutzmann, die Feuerwehr, die Strassenbahn, die Stadtbeleuchtung, das Postamt, Anlagen; der Winter, der zugefrorene Teich, die Freuden des Winters; das Wirtshaus, die Bestellung eines Mahls; der Bahnhof, der Wartesaal, eine Reise nach Köln, das Zollamt, das Schiff; Ostern.

Songs and Poems: Die grüne Stadt (Hoffmann von Fallersleben), *Schneemanns Klagelied* (Rüdolf Löwenstein), *Winternacht* (Lenau), *Einkehr* (Uhland), *Ach wie ist's möglich dann* (Volkslied).

3rd Term: Der Frühling im Garten und auf dem Lande; Arbeit und Vergnügen des Bauern; das Dorf und der Bauernhof; Spaziergang auf das Land; der Ausflug; der Schäfer; der Flusz; das Schlosz; Hitzefrei; das Seebad; die Sommerferien.

Poems and Songs: Frühlingslied (Hölty), *Burschen heraus* (Volkslied), *Mailied* (Goethe—three verses), *Des Schäfers Sonntagslied* (Uhland), *Ich bin ein Jägersmann* (Volkslied), *Versuchung* (Reinick), *der Bach* and *der Erlkönig* (Goethe), *das Schwert* (Uhland).

Throughout the course grammatical rules and constructions are introduced only as they can be assimilated. No attempt is made, for example, to move from the use of the present tense of verbs until this is thoroughly mastered and the necessity for agreement between subject and verb fully grasped. No auxiliaries are introduced until well on in the second term, and then the 'modal' auxiliaries are gradually brought in, together with the future auxiliary 'werden.' The perfect and imperfect tenses are not used until the third term. The dative case after a preposition is introduced very early in the first term, after the function of the nominative has been understood. But no attempt is made to vary the case used after a preposition until, again, the class as a whole has mastered the fact that the use of a preposition entails choice of a special case, although meanwhile the genitive and the accusative after a verb are brought in. This may appear to some as slow grammatical progress for the second language, but experience teaches that slow but methodical progress at the beginning gives by far the best results in the end. Wearisome repetition for the

quicker members of the class is avoided by variation of the vocabulary and subject-matter. It is astonishing how much can be said within the limits imposed by grammatical necessity, and equally astonishing how large a vocabulary can be accumulated when the subject-matter in itself arouses interest.

As an example of the kind of summation of grammatical experience attempted, the rule for the ending of the adjective after the definite article may be quoted. The endings are tabulated and a frame drawn as follows:

N.	der	die	das	die
A.	den	die	das	die
G.	des	der	des	der
D.	dem	der	dem	den

(1) Nach dem bestimmten Artikel innerhalb des Rahmens hat das Adjektiv die Endung '-e.'

(2) Nach dem bestimmten Artikel ausserhalb des Rahmens hat das Adjektiv die Endung '-en.'

Each pupil keeps an exercise book in which he enters summaries of the lessons from the blackboard or from dictation; and, working backwards, he uses this book also for the entry of grammatical rules. His own exercises are done in a second book.

Second Year.

Subjects for conversation and discussion:

1st Term: Anfang eines neuen Schuljahrs; Die vergangenen Sommerferien; an einem deutschen Seebad; Lage und Bau Deutschlands; Ein Flusz (im Allgemeinen), deutsche Flüsse nach der Landkarte, der Rhein; Weihnachten.

Poems: Zwei Heimgekehrte, and *Am Strande* (Anastasius Grün); *Nebel* (Freiligrath); *Der Bach* (Goethe—Revision), and *Der Felsenstrom* (Graf von Stollberg); *Heimatgrusz* (Wolfgang Müller), *die Wacht am Rhein* (Schneckenburger), *die Lorelei* (Heine); *Stille Nacht* (Unbekannt).

2nd Term: Sylvester in Deutschland; Burgen, Eisenach und die Wartburg; Weimar und Jena; Eine deutsche Universität; die Saale und die Elbe: Berlin—Lage, Strassen, Gebäude; ein Besuch zum Tiergarten; eine Reise nach dem Wannsee und Potsdam; im Café Bauer und im Altheidelberg; der Reichstag.

Poems: Der Sänger (Goethe), *Des Sängers Fluch* (Uhland), *Das Schloss Boncourt* (Chamisso); *Pilgerchor* und *Abendsternlied* (Wagner-Tannhäuser);

Heidenröslein und *Es war ein König in Thule* (Goethe), *Der Handschuh* und *Die Teilung der Erde* (Schiller); *An der Saale hellem Strande.*

3rd Term: Verbindungsmittel; das deutsche Eisenbahnsystem; eine Reise nach Deutschland; das Kaufen einer Fahrkarte; deutsche Gewerbstädte und deutscher Handel; das deutsche Schulwesen; Ein Aufenthalt in Deutschland.

Poems: Das Mädchen aus der Fremde (Schiller); *Lenz* (Isabella Kaiser); *Das Lied vom braven Manne* (Bürger); *Die Rache* (Uhland; *Die drei Kreuze* (Vincke); *Die Auswanderer* (Freiligrath); *Der Postillon* (Lenau); *Ännchen von Tharau* (Simon Dach); *Die wandelnde Glocke* (Goethe); *Fichtenbaum und Palme* (Heine).

By the end of the second year pupils are able to read German with some fluency, for their recognition vocabulary is fairly extensive, and the grammar has been covered in outline up to and including the use of the passive voice and the subjunctive mood. Prose passages—legends, anecdotes, descriptive matter, brought in where applicable to places or men mentioned in the oral lessons—are used as reading matter during this second year. The work attempted, therefore, during the third year is of considerable scope. Heine forms the basis of study. His prose presents fewer difficulties than that of any other author of equal rank, and is peculiarly fitted to appeal to a boy's growing appreciation of style. His *Harzreise* forms a starting-point and is used as a centre from which radiate many avenues of fruitful exploration. Selections are made also from his other prose writings and from his poetry, and further selections from other sources are introduced when instructive and illustrative.

THIRD YEAR.

I. INTRODUCTION.—Summer holidays discussed and ways in which they have been spent; Lenau's *Seemorgan* read; walking tours discussed (Goldsmith, Hazlitt, and Stevenson mentioned); Harz as desirable district for tour; legend of Rosstrappe read (Ritter) as sample of Harz legends; Heine's prologue to *Harzreise* leads to discussion of Göttingen during Heine's residence, his relations with A. W. Schlegel and the Romantic Movement; Peter Schlemihl (Chamisso).

II. THE 'HARZREISE.'—During the reading discussion turns upon German inns and restaurants and their position in the life of the community; constitution of Germany in Heine's time and now; the German marketplace, emporiums of trade, free towns, and the Hansa League; superstition, old customs and feasts, Yuletide; Ritter's account of the Brocken and the Walpurgisnacht; Faust the man, Faust dramas, and Goethe's *Faust*—two scenes read, viz. Auerbachs Keller and the prison scene (both slightly abridged); the ballad in German literature, with comparison of Goethe's *Erlkönig* and Scott's translation of it, and of Schiller's *Der Erlkönig* and Browning's *The Glove.*

III. HEINE'S VISIT TO GOETHE.—Letter to Moser quoted, telling of return route taken; towns mentioned in letter lead to discussion of Luther (with quotation from Heine's account in *Geschichte der Philosophie in Deutschland*); *Der Sängerkrieg* and *Tannhäuser* (Ritter quoted), Wagner; Heine's letter to Goethe requesting audience; Goethe's appearance studied from etching and from Heine's description.

IV. HEINE AS LYRIC POET.—Half a dozen poems read; letters quoted to account for sentimental or bitter traits observed in poems; *Belsazar*, Heine's Jewish origin, his visit to the *Merchant of Venice* at Drury Lane, account quoted; quotations from his writings used in which he speaks of his birthplace; *Die Grenadiere* connected up with his French sympathies, the Moscow campaign, *Wer nie sein Brot mit Tränen asz* (Goethe); Moritz Arndt's *So trugen sie ihn ohne Sang und Klang* compared with *The Burial of Sir John Moore* (Wolfe); Heine on *Wellington* and *Blücher; Die Heere blieben am Rheine stehen;* rise of Prussia; Körner.

V. HEINE IN PARIS.—Journalism; stanzas from *Atta Troll* and from *Deutschland ein Wintermärchen;* Grillparzer's account of his meeting with Heine, quoted from his *Selbstbiographie;* Austrian literature.

VI. HEINE'S LAST DAYS.—Letter to sister about state of health; Sonnets *To My Mother;* brother's account of visit; nurse's account of last hours.

VII. SUMMARY OF LIFE AND CHARACTER.

A great advantage of the syllabus for this year is its elasticity; it can be extended or curtailed as circumstances require. It is elastic, too, in its application to the individual; the more advanced pupils are able to read more than the average. All pupils read selected parts of novels which give colour to events and movements discussed—*e.g.*, Chamisso's *Peter Schlemihl*, Hoffman's *Heute mir, morgen dir*, Raabe's *Else von der Tanne*, Liliencron's *Kriegsnovellen*, and Delf's *Der Kriegsfreiwillige*. Some read these through. Beyond this, the amount of reading matter to get through is under 150 pages of prose and drama and about 30 poems, many of which are short, and a number of which are read for revision.

A disadvantage is the work entailed for the teacher. No book on the market contains the matter, or any similar collection of matter, capable of use with a similar scheme as basis. This means that the teacher must print, in some form or other, his own chosen extracts. It means, too, much oral work with the class, and therefore the written work must be done for the most part as homework. This need not be heavy, for it is far better to set a small amount and to insist upon a high standard than to overload. Thus, for example, ten sentences written upon *A German Inn* or *Grillparzer*, and well done, is far better than a 250-word essay scamped.

Two other great advantages are found in the unusual interest evoked and in the introduction of the pupil to valuable material. At the end of the third year course comes the School Leaving Examination. It will be interesting to observe how the pupils fare in this examination, for no special 'cram' is indulged in to meet the requirements of this test. At the end of this year many pupils leave. It is satisfactory to feel they will not pass out of the school without an introduction to some of the great names of history and literature, and it is hardly too much to hope that some at least will carry with them the incentive to continue their study.

A. W. PEGRUM.

Chronique de France.

LE THÉÂTRE DU VIEUX-COLOMBIER.

UN matin de Mai, 1914, le 'bon bourgeois' de Paris, en parcourant d'un regard distrait, la rubrique 'Théâtres' de son journal quotidien, apprit, d'ailleurs sans aucune émotion, que, la veille, là-bas, sur la rive gauche, rue du Vieux-Colombier, tout près de St. Sulpice et non loin de St. Germain-des-Prés, un certain Jacques Copeau venait d'inaugurer un théâtre nouveau avec une comédie de Shakespeare, *La Nuit des Rois*. La presse n'était ni bonne ni mauvaise, on saluait la tentative mais il était manifeste qu'on ne la comprenait pas. Le 'bon bourgeois,' ne se trouvant aucune raison de comprendre mieux que le critique, s'empressa de penser et de passer à autre chose, et voilà comment, suivant la loi commune, naquit dans l'indifférence quasi-générale, une des manifestations les plus vigoureuses de l'art théâtral français.

* * * * *

Cinq ans se passent, cinq ans pendant lesquels l'âme française, au creuset de la gigantesque épreuve, mûrit plus qu'en un siècle.

Le 'bon bourgeois' de Mai, 1914, est devenu 'l'ancien poilu.' Il a repris petit à petit toutes ses chères habitudes, mais il est en lui quelque chose de changé, profondément. Aussi quand, en cette matinée de Novembre, 1919, ayant déplié, de nouveau, comme autrefois, son journal, il y lit que, la veille, ce même Copeau vient de rouvrir son 'VIEUX-COLOMBIER' avec *Un Conte d'Hiver* et que l'on reste confondu de tant d'effort et de tant d'art, il réfléchit et comprend. A son premier soir de liberté, ce sceptique, ce railleur de 1914 passe la Seine et, tout de suite soulevé d'une émotion qui devient bientôt de l'enthousiasme, il assiste au spectable incomparable donné par des gens qui ont eu leur idée, en ont voulu tous ensemble et passionnément la réalisation, et y sont parvenus, malgré tout les obstacles.

* * * * *

Cette idée quelle est-elle donc ? Ce véritable apostolat artistique auque s'est vouée la troupe du VIEUX-COLOMBIER, comment le définir ?

Je veux ici laisser la parole à Jacques Copeau qui, suivant un néologisme à la mode, peut être vraiment appelé 'l'animateur' de la maison.

> 'Le théâtre, écrivait-il dans le n° de Novembre, 1919, de la *Nouvelle Revue Française*,* est aux mains des cabotins et des marchands. Tout ce qui le touche s'avilit. Le vrai poète s'y refuse. Le vrai public s'en détourne. Une poignée de travailleurs convaincus, que l'indignation arrache à leur solitude d'écrivains et d'artistes vont essayer de servir l'œuvre d'art au théâtre. Ils n'ont pour doctrine que leur conscience droite, leur désintéressement, le respect de la beauté. Gardiens de la culture, ils veulent rendre la vie aux chefs d'œuvre des maîtres. Ouvriers de l'avenir, ils veulent que toute œuvre vraiment neuve et sincère trouve ses interprètes et son public. Ils veulent avant tout, sur des fondations intactes, élever un théâtre nouveau et, débarrassant la scène de ce qui l'opprime et la souille, remettre aux mains du créateur, pour son libre jeu, un instrument docile.'

* * * * *

Ainsi, le VIEUX-COLOMBIER se présente tout d'abord comme une protestation et une rebellion contre la double plaie dont le théâtre français est menacé de mourir : le cabotinisme et le mercantilisme. Rien que pour avoir osé mettre à nu cette honte, Copeau a bien mérité de tous les honnêtes gens.

Ce n'est pas tout. Le mal étant connu, quel remède faudra-t-il lui appliquer et sur quel plan seront construites ces 'fondations intactes,' bases d'un théâtre et d'un esprit nouveaux ?

Comme l'a si nettement montré M. Waldo Frank dans sa très intéressante étude, '*The Art of the Vieux-Colombier*,'† le petit groupe des chercheurs constitué par Copeau et ses amis apprirent 'that the one originality of interpretation which was not anathema was that which grew organically from a profound knowledge of the text. They learned that the voice, in acting, was no isolated instrument, but one of many ; and that it depended for its effectiveness upon a harmony which included the entire physical and mental state of the artist. They learned that the true *mise-en-scène* was the integrated sum of every gesture, every word, every colour, and every volume upon the stage : that the dramatic art is an orchestration in which all of the senses are enlisted, and of which the written play is the determining score. They learned to look on themselves as individual leaders, each entrusted with the disposition of a certain

* Rédaction et Administration, 35 et 37, Rue Madame, Paris, 6e.

† Éditions de la *Nouvelle Revue Française*, 35 et 37, Rue Madame, Paris, 6e.

number of intellectual and æsthetic forces, of which they had to make such use as to bring about the dramatic action: recreate the spiritual content of the play. In brief, they learned many simple and well-nigh forgotten things. They unlearned most of what was Law in Paris. . . .'

On le voit, le bon sens et la saine raison sont à l'origine de tout le système. Il s'en suit naturellement que tout spectacle, au VIEUX-COLOMBIER, devient une jouissance des yeux et de l'esprit. Cette intégration absolue des acteurs dans l'ensemble de l'œuvre qu'ils représentent, cette harmonie scrupuleuse de la *mise-en-scène* sont telles que le public—dont l'áttention et l'intérêt vont croissant du lever au baisser du rideau—finit par être tout près de croire qu'il joue lui-même un rôle dans la comédie ou le drame, tant il se sent enveloppé dans l'ambiance générale. Le jeu et la foi ardente des acteurs arrivent à créer une telle communion d'esprit entre les spectateurs et l'auteur qu'il semble que la pensée même de celui-ci se matérialise, qu'on la sente, qu'on la touche, pour ainsi dire.

* * * * *

Qu'il s'agisse de Shakespeare avec '*Un Conte d'Hiver*' ou '*La Nuit des Rois*,' de Molière avec '*Les Fourberies de Scapin*' ou '*Le Médecin malgré lui*,' de La Fontaine avec '*La Coupe Enchantée*,' de Mérimée avec '*Le Carrosse du Saint-Sacrement*,' de Jules Renard avec '*Le Pain de Ménage*,' de Ch. Vildrac avec '*Le Paquebot "Tenacity,"*' d'Emile Mazaud avec '*La Folle Journée*' ou de tant d'autres, cette impression d'harmonie intime entre les cerveaux de l'auteur, des interprètes et du public est toujours pleinement réalisée par les moyens les plus simples et en même temps les plus logiques. Aussi, tout esprit sincère et débarrassé de préjugés est-il certain de sortir du VIEUX-COLOMBIER en emportant la notion très nette d'avoir vraiment appris quelque chose et éprouvé une profonde sensation d'art. Que n'en est-il pas de même de toutes les scènes de Paris et, en particulier, de celles qui, par leur renommée ou leur tradition, sembleraient devoir demeurer les gardiennes jalouses du goût et de l'art dramatique français!

* * * * *

Je m'aperçois qu'il me faut terminer et je n'ai fait qu'effleurer mon sujet, sur lequel je me promets, d'ailleurs, de revenir. Du moins en ai-je, je l'espère, assez dit pour vous inciter, dès que l'occasion s'en présentera, à venir au THÉÂTRE DU VIEUX-COLOMBIER.

Peut-être y pénètrerez-vous tout d'abord en simples curieux; vous y reviendrez bientôt en amis, j'en suis certain.

Cette honnêteté, cette sincérité, cette conviction, cette conscience professionnelle, ce respect du public qui sont les caractéristiques de la maison, vous feront du bien et ce sera comme l'air à la fois vivifiant et reposant des sommets que vous respirerez.

Enfin vous aurez ainsi une occasion précieuse de prendre contact avec l'un des plus nobles aspects de l'esprit français en action : aspect fait tout de désintéressement, de volonté et de beauté. Vous pourrez saisir sur le vif l'un des multiples efforts que fait ce pays pour continuer sa tâche séculaire qui est de préparer au monde des lendemains meilleurs ; en un mot, et pour prendre à Copeau lui-même l'une de ses plus frappantes expressions, vous verrez à l'œuvre, dans toute sa grandeur, ' une force nationale de résurrection ' !

M. DE BARRAL.

Credo.

Tout rêve, tout regret veut s'exprimer et vivre.
D'où la vive chanson respirant le bonheur,
D'où triste mélodie et plainte du malheur,
Quand un beau sentiment s'éveille et nous enivre.

Pour que ta lyre chante et, qu'alors elle vibre,
Tremblante sous ta main de joie ou de douleur,
Monte, monte toujours ; prends ton vol enchanteur
Vers le grand, vers le noble, en restant fier et libre.

Alors soudain viendront de Dieu, du firmament
Et musique et penser, extase d'un moment
Qui, de l'immensité, t'ouvrira tout un monde.

Garde ta foi, poète, et ne vends point ton cœur,
Mais souffre, s'il le faut, puisque douleur féconde
Et, de la lutte, un jour, tu sortiras vainqueur.

V. E. KASTNER.

Arabic Prose.

A NATURAL enquiry, and one peculiarly interesting to language students, is whether the time and trouble taken in learning a new language, especially a difficult Semitic language, is worth while. How is our labour going to be repaid ? Will it be in linguistic coin, or in the worldwide currency of the realm of thought ? Having set out to study Arabic, shall we find it great as a language or as a literature ? Its dignity as a language will not be disputed by anyone who knows its history. The humanists of Basra and Kufa had settled the question of its pre-eminence for themselves, and incidentally for us, by the ninth century of our era. They, and all good Arabic scholars since their day, have (in Miss Jane Harrison's phrase) ' fallen in love with a language ' ; and no one really in love ever yet paused

to ask whether it was worth while. Nothing else is worth while; or rather, gloriously transformed, everything is worth while, even minute topographical descriptions of the lanes and by-paths of old Cairo, eccentricities of Coptic and Mohammedan calendars, esoteric beliefs of Druses, the legitimate uses of coffee, Koranic glosses, commentaries and supercommentaries, sectarian controversies of early Islam, traditions, superstitions, technicalities. . . . To the lover all is worth while. Induced by his author to begin at the Creation, he may remember the excellent advice given to Petit-Jean and heroically pass on to the Deluge; but it is notoriously difficult to get away from that. Here we are in the midst of a typical page of universal history, properly submerged:

> L'ère du déluge suit l'ère de la création et il y a, à ce sujet, des divergences qui n'inspirent aucune confiance, tant il y a de désaccord sur l'intervalle compris entre Adam et le déluge, entre le déluge et l'ère d'Alexandre. D'après les Juifs, il y a, entre le déluge et Alexandre 2792 années; d'après les Chrétiens, 2738. Quantaux Perses et tous les Mages et les Chaldéens de Bâbil (Babylone) et de l'Inde et les Chinois et tous les peuples de l'Extrême-Orient, ils nient le déluge; quelques Perses seulement l'acceptent, mais ils disent qu'il n'y eut de déluge qu'en Syrie et en Occident et que tout ne fut pas détruit et qu'une partie seulement des hommes fut noyée. . . . Ils ajoutent: le déluge survint au temps de Tamhoûri; or, les peuples de l'Occident, avertis par leurs sages, s'adonnèrent aux immenses constructions comme les Pyramides d'Égypte et autres semblables, pour s'y réfugier dès son apparition. Quant à Tamhoûri, ayant été averti du déluge 131 ans avant sa venue, il ordonna de choisir dans son empire des endroits dont l'air et le sol fussent bien sains, et ces conditions furent trouvées à Ispahan. Il ordonna alors de réunir les sciences en volumes qui furent enfouis là au point le plus sûr. La preuve de ceci est la découverte faite après 300 ans de l'Hégire, à Djayy (Ispahan); la percée de collines de décombres qui mit à jour de nombreuses maisons remplies de la plus considérable quantité d'objets; elles étaient remplies des fibres de ces plantes dont on habille les arcs, qu'on appelle *toûz*, sur lesquels étaient écrits des textes dont nul ne put savoir la nature. Les astronomes confirment cette période d'années depuis la première des conjonctions supérieures de Saturne et de Jupiter sur laquelle les savants des peuples babyloniens et chaldéens fondent des considérations de même nature, le déluge s'étant manifesté dans leur région, car l'arche s'est arrêtée sur le Djôndi, qui est peu éloigné de ces pays. Ils ont trouvé entre le déluge et le début du règne de Boukht Nassar 1er, 2640 années et entre Boukht Nassar et Alexandre 436 années. C'est d'après cela que Aboû Ma'char a fixé les positions moyennes des étoiles dans sa table. Il dit que le déluge eut lieu au moment de la rencontre des étoiles à la fin des Poissons et au commencement du Bélier. . . . Une autre opinion veut qui le déluge eut lieu un vendredi, tandis qu'Aboû Ma'char le place un jeudi.
>
> (MAQRIZI: *Khitat.*)*

* Description historique et topographique de l'Égypte, traduit par M. Paul Casanova.

There are moods when the pleasantly bewildered reader, emerging from deciphering such a passage, lets himself pass into a haze of high fantastical imaginings, beautiful with the opalescent gleamings of the beauty that is seen at dawn and sunset on the Nile and in the pure glowing radiance of the desert at noon. At such moments, all the East seems to lie in such a page: the strange welter of its peoples, Arabs, Egyptians, Persians, Jews, Christians, Greeks, Babylonians, Indians, Chinese; their divisions and bitter rivalries; the founding of new cities and the dusty sites of ancient ones that cover the intimacies of past civilizations, colossal architectural remains, tablets and texts (of which, happily, many people can know the meaning now), astrology and mathematics ingeniously applied to an impossible task, and deducing a futility; man slowly emerging into self-realisation, endeavouring by the use of his reason to fix himself and his achievements satisfactorily in time and space; the West touching the East through Alexander, and the East the West when Chaucer writes:

'. . . the yonge sonne
Hath in the Ram his halfe cours y-ronne,'

or composes a treatise in English to teach 'litel Lewis . . . a certeine nombre' of what 'Grekes in Greek, Arabiens in Arabik, Jews in Ebrew, and Latin folk in Latin' know of the 'conclusions appertening to the astrolabe.' All this is there, evoked simply and spontaneously by a page of easy Arabic in Maqrizi. Still we ask: Is Arabic worth while? May not our enjoyment be largely due to what we have read in books by Western scholars, and should we not be moved to our high fantastic imaginings equally well by any good European translation? There is also the danger of overrating our author. A new language with an unvowelled script, and a grammar that is as 'classical' as Greek or Latin, yet neither founded on nor derived from either of them, attracts us by its very difficulty, teases us by its intricacy, impresses us as we progress by its perfect adaptability, defeats us by its subtleties. Influenced so, perhaps we are not very competent judges of what is jejune or not jejune in a literature. I contend, however, that without being too deeply fallen into linguistic love, a person of ordinary culture and literary inclination may add very considerably to the pleasures of life by reading Arabic books, and that he will find enough good ones to last a long time. This is not to say that Arabic is a rich literature in the sense that Greek, Latin, and English are to us rich literatures. We have been nourished on these cultures: Latin and Greek and Christianity have made us what we are, and have produced in us whatever critical faculties we may possess. We are the heirs of this particular civilization, and the rest is for the great majority of us exotic. It cannot, therefore, be surprising that Mohammed's 'table-talk' should seem to us fatuous, his ignorance of our

Bible awake our pained astonishment, his policy leave us impressed a little intellectually perhaps, but emotionally quite cold. Monotonous accounts of the rise and fall of long successions of despots are of little interest to a politically minded people. Science, too, ages not only its own books, but ours: Herodotus still has charm, so has Mas'udi; so, too, have Pliny and Kaswini, Ibn Batuta and . . . Marco Polo, but parts of these are very old. As for Moslem theology and jurisprudence, Sufism and the sheikhs of Morocco, instinct warns the amateur that they are better left to the expert and the specialist, whose concern they primarily are. After some such rapid elimination of factors, blank simplification is apt to result. It is useless to search in Arabic literature for philosophical systems that are not, for the complex psychology of a later age that is nowhere delineated, for literary forms such as the novel and drama that do not exist, or to lament that Hariri, having inherited one attractive literary theme, should wear it threadbare by mercilessly composing fifty variations upon it! Travellers in a new country are content to leave much valuable impedimenta behind.

Left to our own judgment, many of us will begin our reading of Arabic with the Old Testament. It is the most Oriental thing we know, and surely something must be gained by reading it in a Semitic tongue. There may also be the additional interest for some of comparing the text available with the English Authorised and Revised Versions, the Vulgate, Septuagint, and translations in modern European languages. But we know that the sublimest passages of the sacred book are creations of the Hebrew, not of the Arab genius. They are unquestionably fine in any good translation and, especially to a reader who does not know Hebrew, very fine in Arabic. But when literary appreciation outweighs other considerations, and the acknowledged object is to estimate the original contribution a newly acquired language brings to one's mental wealth, then it is obviously sensible not to forget that we are only reading a very literal translation, and also to select for study in Arabic those parts of the Bible that for various reasons stand in closer connection with Arabs and Moslems than with Jews and Christians. The biblical story from the Creation to the giving of the Law on Sinai, read in Arabic, is of absorbing interest, and of this the whole episode of Joseph is pure delight. It even makes one feel, when one reads it in Egypt, that pleasant old-fashioned phrases about 'the unchanging East' are still true. 'The original account* of Joseph's life, his early days in Palestine, his sale to an Egyptian officer at Zoan, his imprisonment, rise to power, and magnanimous forgiveness of his brethren, have been written by one of the master hands of the world. There is no biography in the whole range of literature which is a more perfect literary gem than the scenes unrolled before us in the closing

* The author thinks the original account may have been written in Arabic.

chapters of Genesis. . . . The highly dramatic scene between Joseph and Potiphar's wife has made a profound impression on the East of our days, as we can see from the numerous versions of the tale of *Yusuf and Zuleika*. It was so in antiquity. The ancient Egyptian version is preserved in the *Tale of the Two Brothers* in the D'Orbiney Papyrus, assigned by Egyptologists to the nineteenth dynasty, some 400 years after Joseph's time.'*

After reading parts or the whole of the books of Job, Esther, Ruth, and the Song of Solomon, some of the Psalms, favourite chapters in the prophetical books, and isolated narrative passages—*e.g.*, David and Goliath, the visit of the Queen of Sheba to Solomon, Daniel in the den of lions, etc.—a student's chief feeling is likely to be one of impatience to get to closer grips with something more characteristically Moslem. It is true, as Sir William Muir has been at great pains to point out, that every honest Moslem is 'called on to believe . . . that these Scriptures are the inspired word of God,' and that Mohammed in the Koran (Sura ii. 130) professes to receive all the inspired books of the Old Testament. Christians are 'people of the book,' but there is no evidence that Mohammed had ever seen the Jewish Scriptures as now received by Jews and Christians, and much to prove that his knowledge of Old Testament history was derived rather from the Rabbins and their Talmudic teaching than from the Scriptures as we know them.† This accounts for the thoroughly unhistorical character of the Koran, with its curious confusions of names and chronology, and explains the dislike Christian readers often feel for certain portions of it that deal with Biblical characters and incidents. For similar reasons, the reading of the New Testament in Arabic gives comparatively little pleasure. It is too intimately bound up with Christian sentiment and associations. We feel that we may very profitably read the first chapter of Genesis side by side with the opening sections of Tabari's great history, in which he seeks to establish through a chain of authorities the purest tradition of the prophet's statement about the first of created things. Are we to believe (the author asks) that God created first darkness and light, the throne on which He sat, the water under it, or the pen that recorded the successive acts of his creation? 'He said: Write; and the pen said:

* *From the Garden of Eden to the Crossing of the Jordan.* By Sir William Willcocks, K.C.M.G. Five highly interesting and suggestive lectures, proving that "3500 years ago the Egyptian question was the irrigation question even more thoroughly than it is to-day." Publisher: Spon, Ltd., 57, Haymarket, S.W. 1.

A modern dramatisation of the story of Joseph, recently acted in Arabic by Egyptian school-children at Cairo with great success, is published by the S.P.C.K. in English with the title: *Joseph and His Brothers*, an Old Testament Passion Play, by W. H. T. Gairdner. The Arabic version is in preparation.

† *Vide* article on Old Testament in Hughes' *Dictionary of Islam*.

What shall I write, O Lord? And God said: Write of Destiny. . . .' We feel that we gain something by listening to a Moslem commentary on the familiar words. We have heard Caedmon and Milton: why should we not hear Tabari? But when we open the Fourth Gospel and read in Arabic: 'In the beginning was the Word,' we are borne away into a world of Greek and Jewish philosophy, of Coptic Melkites and Monophysites, of Alexandrian Bishops and Christian persecutions, and we know that in seeking here the spirit of Arabic we are vainly pursuing the shadow of a shade.

A word of warning about books that are supposed to introduce beginners to Arabic literature may not here be out of place. Poor books are the probable fate of beginners in most languages—their almost inevitable fate in Arabic. The multitude of books so earnestly recommended by native teachers and friends are usually quite worthless. They are, for the most part, collections of silly little stories, trivial incidents, jests and supposed witticisms of the caliphs, puerilities of every sort, occasionally flavoured with some peculiar 'holiness' or superstition, always detached from any natural context they may ever have had, fables, many of them already known to us through Æsop in our nursery days, manuals of ethical maxims and behaviour to parents and elders, miscellanies for use in schools of oddly assorted scraps of Western 'knowledge' —all compiled by most excellent people, and all unutterably boring. The more 'advanced' of these books are perhaps the most mischievous. They are generally synopses of world history, strangely inaccurate and distorted, ranging from the Creation to Mahomet Ali with, unfortunately, a total absence of any of those qualifications that lately sustained Mr. H. G. Wells in a similar feat; or they are books of selections with the names of standard authors enclosed in brackets at the end of some of the extracts. As these passages are sometimes said to be 'abridged,' doubts may arise in any critical reader's mind about the literary honesty of the compiler and the authenticity of his extracts—doubts that are amply justified, for comparison with the original authors too frequently shows that the passage has not only been 'abridged,' but rewritten as a very poor précis. Such books, besides being worse than useless in themselves, are really difficult for beginners: no translation is available other than the very imperfect one supplied by the native teacher, the vocabulary is large and always changing, the titles often afford no clue to the context, and the constant changes of subject and style are far from helpful. The extravagant amount of time they exact from the student meets with no adequate reward. A far better method is: one author, one style, and 'back the book' (as the Chinese say). There is time only for the best Arabic books.

It is quite possible for anyone who has read selections from the Bible

to translate without much difficulty stories from the *Thousand and One Nights*, or biographical sketches of Mohammed and the early caliphs; but in spite of a supposed similarity of subject, and that 'religious,' it is much better to begin at once to read the Koran, and to shorten the list of Bible extracts rather than neglect or postpone this too long. Linguistically it is imperative to study the Koran, for, with a body of early poetry, it constitutes the very basis and foundation of a great language. If our aim is to appreciate an ancient culture and to enter into sympathetic relation with the modern representatives of that culture, its study is equally imperative. Through the Koran alone can anyone hope to touch the veriest fringe of Islam. Moreover, to the learner it offers great inducements: the Arabic text is vowelled, English translations and annotated editions are easily obtained, and many of the Suras are very beautiful. Such passages as the following are clearly worth studying in the original, and they are hallowed by the fervent piety of millions:

In the name of God, the Merciful, who forgiveth aye!
Praise to God, the Lord of all that be,
The Merciful, who forgiveth aye,
The King of Judgment Day!
Thee we worship and for thine aid we pray.
Lead us in the right way,
The way of those to whom Thou hast been gracious, against whom Thou hast not waxed wroth, and who go not astray! (The opening Sura.)*

By the chargers that pant,
And the hoofs that strike fire,
And the scourers at dawn,
Who stir up the dust with it,
And cleave through a host with it!
Verily, Man is thankless towards his Lord,
And verily he is witness thereof,
And verily in his love of weal he is grasping.
Doth he not know? When what is in the tombs shall be laid open,
And what is in men's breasts shall be laid bare;
Verily on that day their Lord shall know them well! (Sura 100.)†

And this for a bit of grim enmity:

Perish the hands of Abu Laheb ‡ and perish he!
His wealth shall not avail him, nor all he hath gotten in fee.
Burned in blazing fire he shall be!
And his wife, the faggot-bearer, also she
Upon her neck a cord of fibres of the palm-tree. (Sura 111.)*

Other fine lyrical Suras are: the *News* (78), the *Folding Up* (81), the *Severing* (82), the *Rending Asunder* (84), the *Celestial Signs* (85), the

* Quoted from Nicholson, *Literary History of the Arabs.*

† Quoted from Stanley Lane Poole, *The Speeches of Mohammed* (Golden Treasury Series.)

‡ Father of Flame—nickname of the Prophet's uncle.

Daybreak (89), the *Night* (92), the *Splendour of Morning* (93), the *Smiting* (101), and very many more might be added. Some Suras can only be compared to the well-worn formulas of ancient creeds:

Say: He is one God,
God the Eternal
He begetteth not, nor is begotten;
Nor is there one like unto Him.
(Sura 112.)*

O Thou, who enwrapped dost lie!
Arise and prophesy,
And thy Lord magnify,
And thy raiment purify,
And the abomination fly! (Sura 74.)†

Read in the name of thy Lord who created,
Who created man of blood coagulated.
Read! Thy Lord is the most beneficent,
Who taught by the pen,
Taught that which they knew not unto men. (Sura 96.)†

The Koran is not a long book (less than 100,000 words, it is said) and contains a good deal of repetition, so the mere reading of the whole text, even in the early stages of learning Arabic, is no impossible achievement. There are, however, dreary legal wastes, some rather irritating perversions of Biblical stories, and other 'uninteresting' matter. A reader who desires to eat of the fruit of the tree of mere literary knowledge cannot, therefore, afford to indulge too deeply the medieval propensities of his Moslem guide, certainly not before he has set his own lamp burning by acquiring a general idea of the varied contents of the whole book, and by making for himself a selection of Suras representative of its different styles. The Koran, unlike the Bible, is a unity, and the work of a single author; but its arrangement is surprising. The blind reader who begins at the first page has already fallen into the first ditch. After the opening *Fatihat*,‡ he is confronted with a long and difficult chapter, entitled *The Cow*, that most students, on reflection, would prefer to leave until later. The Suras are of very unequal length, the longer being generally placed near the beginning, and the shorter at the end of the book. Chronologically also the order of its composition is very roughly the last Suras first and the first last. A good plan, therefore, is to study first the early Meccan Suras placed at the end of the book, which are poetical and very attractive to a literary reader; then the Medina and later Meccan Suras, being guided in one's choice by considerations of length, difficulty, and interest of subject. In this way the growth and formation of the Koran as the Prophet evolved it become apparent as we read, and the mind escapes that subjection to linguistic detail that native teachers are apt to make so baffling and tedious. A detached attitude in the presence of the book is impious. § It purports

* Stanley Lane Poole, *op. cit.* † Nicholson, *op. cit.*

‡ *Vide supra.*

§ To avoid it, use Sale and Palmer for translations, consult the necessary articles in the *Encyclopædia Britannica* and others of repute, read Professor Nicholson's *Literary*

to be a series of divine revelations communicated by the Angel Gabriel to Mohammed, and delivered by him at intervals during a period of twenty-three years to his followers: 'Verily we sent down the Koran in the night of Al Kadr (Power). And what shall make thee understand how excellent is the night of Al Kadr? The night of Al Kadr is better than a thousand months. Therein do the angels descend, and the Spirit Gabriel also, by the permission of their Lord, with his decrees concerning every matter. It is peace until the rising of the morn' (Sura 97).* The Koran is thus an intensely personal book, full of detail and curious references, written in a kind of rhymed and rhythmical prose, and depending very much for its appreciation by us on a knowledge of the life of the Prophet and the history of his time. It repays study more than any book, for it enters more than any book into the life of the people. In itself it fills the place of Bible, liturgy, ritual, and to some extent of a body of canon law, among a people with whom religion is not of their existence a thing apart, but an integral and necessary element of their personal and common life.

M. STEWART.

A Note on the Origin of French Romanticism.

IN 1830 Goethe, discussing contemporary French literature, expressed the following opinion:

> 'Was die Franzosen bei ihrer jetzigen literarischen Richtung für etwas Neues halten, ist im Grunde weiter nichts als der Wiederschein desjenigen, was die deutsche Literatur seit funfzig Jahren gewollt und geworden.'†

The changes introduced in the French theatre by the Romantics have usually been traced back to Diderot; a new writer, however, was making a name in Germany. Lessing's *Miss Sara Sampson* appeared in 1754, and is the first 'tragédie bourgeoise' written in either country. Diderot's *Le Fils Naturel* was first produced in 1757, and his *Le Père de Famille* in 1758. Lessing's main aim was to free his country from French influence, which until then had reigned paramount. Diderot, as a friend of Grimm, and as one who prided himself on the interest he took in foreign literature,

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History of the Arabs (which has an invaluable bibliography), and Professor Margoliouth's *Mohammed and the Rise of Islam* (Heroes of the Nations Series). An edition of the Koran with text and English translation in parallel columns is: *The Holy Koran*, with commentary by Maulvi Mohammed Ali (of Lahore), published by the *Islamic Review* Office, Woking, Surrey. It reflects the teaching, unacceptable to orthodox Sunni sheikhs, of Mirza Ghulam Ahmed of Kadian, founder of the Ahmadiyya movement; and so for most purposes of study cannot be recommended.

* Sale's translation.

† J. P. Eckermann, *Gespräche mit Goethe.* I. 6 März, 1830. (Magdeburg, 1848, p. 302.)

must have heard of the reforms introduced by Lessing. *Miss Sara Sampson* and *Le Père de Famille* not only bear a striking resemblance to each other, but they both recall their common ancestor, *The London Merchant*, by George Lillo (1731). In each of these plays the characters are drawn from middle-class life, though, except in the case of *The London Merchant*, their actual station is not specified. Everyday family life forms the background, and the main theme of the plays is the same: a member of the family is led astray by outside influences, and, as a result of defying parental authority, brings misfortune on himself and his friends. In each case the father is the central figure. Lessing's Sir William Sampson and Diderot's Monsieur d'Orbesson are outstanding characters. They do their best to avert catastrophe, but are nevertheless willing to forgive, and their sentiments might be summed up in the closing words of *Le Père de Famille*: 'Oh! qu'il est doux, qu'il est cruel d'être père!'

Lessing's play was not unknown in France, for it was mentioned in the *Journal Étranger* as early as March, 1757.* Later on, in December, 1761, the Editor again calls attention to it, by giving not only a summary of the plot, but also a translation of several scenes, followed by a critical commentary: 'Rien de plus naturel que ces mœurs; c'est l'âme d'un père toute nue.'†

Although Lessing's theories as a whole only appeared in the *Hamburgische Dramaturgie* (1767), he was already a power in the literary world of his day. With regard to *Miss Sara Sampson*, he himself seems to have considered the type of play unknown in France, for he says: 'Die Franzosen billigen sonst selten etwas, wovon sie kein Muster unter sich selbst haben.'‡

France and Germany were both largely under the influence of England, though this influence seems to have produced different results. At first, Lessing acknowledged Diderot as his source of inspiration, but that he soon surpassed his model is proved by the fact that his dramas forestalled those of Diderot. The latter never brought himself to accept Shakespeare entirely, while to the former he was 'in allen wesentlichen Schönheiten des Dramas ein vollkommenes Muster.'§

Again, J. J. Rousseau is said to have inspired the whole of literary Europe with a newly-awakened interest in Nature:

* *Journal Étranger*, mars, 1757: 'M. Lessing a fait de plus une tragédie dans le goût anglais, intitulée *Miss Sara Sampson* qui a reçu des applaudissements universels. Un recueil formé par un homme d'un goût aussi reconnu ne peut qu'exciter la curiosité du public.'

† *Journal Étranger*, Paris, December, 1761.

‡ *Hamburgische Dramaturgie*, June 16, 1767.

§ *Ibid.*, March 22, 1768.

'He taught a world, hitherto blind to such things, to see and enjoy the beauties of Nature. He led men from the noisy city streets into the peaceful solitudes of the country.'*

Haller and Gessner, however, had already attained some fame in France, and had been welcomed by Rousseau, Diderot, and Grimm. Haller's works were translated into French as early as 1750,† whereas *La Nouvelle Héloïse* only appeared in 1761. Everyone acknowledges the importance of Rousseau, but the ideas he expressed, which are now considered so original, must have been prevalent throughout France and Germany at that time, and Rousseau was merely giving expression to that which was commonly felt.‡

It cannot be claimed that Haller's *Alpen* was unknown in France. Apart from several translations, the poem is mentioned in the *Mercure de France*, in 1752. After naming an edition which had just appeared, the Editor says:

'Les lecteurs les plus difficiles y ont trouvé de l'élévation, de la force, des images, de la philosophie et assez souvent des graces.'§

The poem is again referred to by M. Fréron in *L'Année Littéraire* of 1760, Vol. V., and parts of it are translated for the benefit of those who are still unacquainted with the work. Gessner's *Death of Abel* was translated in 1759 and 1760 by M. Huber, and immediately inspired several imitations. His idyll appealed to Rousseau, who wrote to the translator: 'Je sens que votre ami Gessner est un homme selon mon cœur.'‖

André Chénier also felt his influence:

'Et les bords montueux de ce lac enchanté,
Des vallons de Zurich pure divinité,
Qui du sage *Gessner* à ses nymphes avides
Murmure les chansons sons leurs antres humides.'¶

To take another characteristic of the Romantics, their interest in the medieval past, Herder's *Stimmen der Völker* (1778-9) taught the world to seek poetry at its very source, while Goethe's *Götz von Berlichingen* also exercised an important influence in this direction. This influence has

* W. H. Hudson, *Rousseau and Naturalism in Life and Thought* (Edinburgh, 1903), p. 233.

† '*Poésies de M. Haller, traduites en prose par M. de T.*, 1750.

‡ '*La Nouvelle Héloïse* et *L'Émile* ont profondément agi sur le mouvement des esprits. Il ne faut pas cependant méconnaître qu'ils ont été dévancés sur bien des points par les progrès de l'opinion.'—D. Marnet: *Le Sentiment de la Nature en France* (Paris, 1907), p. 461.

§ *Mercure de France*, Paris, March, 1752, p. 84.

‖ Lettre de Rousseau à Huber, December 24, 1761.

¶ A. Chénier, *Epilogues: Fragments d'Idylles*, xxii.

usually been ascribed to Scott, himself an avowed follower of Goethe, and the translator, in 1799, of the latter's *Götz*. According to Mézières:

> 'C'est de *Götz de Berlichingen* et de toute cette école, non point de Shakespeare, il ne faut pas l'oublier, que nous vient le drame historique, tel que les Romantiques l'ont mis sur la scène en Allemagne, en France, en Angleterre avec un besoin de couleur locale fort inconnu à Shakespeare.*

Goethe himself had no doubt on the subject:

> 'Der Keim der historischen Stücke, die bei den Franzosen jetzt etwas Neues sind, findet sich schon seit einem halben Jahrhundert in meinem *Götz*.'†

Goethe's influence in France was unlimited; his *Werther* answered to the feeling awakened by *La Nouvelle Héloïse*, and inspired a number of imitators, notably Chateaubriand, Senancour, Benjamin Constant, Sainte-Beuve, and Alfred de Musset. According to M. Rossel: '*Werther* avait eu sa grande part dans la genèse de l'âme française moderne, et dans l'éclosion du romantisme.' ‡

As to the theory of the Drama, Schlegel's *Lectures on Dramatic Art* were translated in 1814 by Madame Necker, and contained the ideas and theories put forward by V. Hugo in his *Préface de Cromwell* (1827). With reference to the mixture of the tragic and the comic, or the 'grotesque,' as V. Hugo calls it, Schlegel says:

> 'Dans les drames de Shakespeare, les scènes comiques sont comme le vestibule où les serviteurs se tiennent; ces personnages vulgaires n'osent pas parler assez haut pour couvrir les entretiens qui se passent dans la grande salle; mais lorsque les héros ont disparu, les subalternes méritent quelque attention; leurs plaisanteries audacieuses, leurs prétendues imitations de leurs maîtres peuvent jeter un grand jour sur les caractères principaux.' §

In conclusion, it may be pointed out that to determine the extent of so intangible a factor as literary influence is almost impossible, since so many elements must be considered which escape our grasp. Both France and Germany claim to be the founders of the Romantic movement on the continent. Considering dates alone, however, Lessing may claim to be the founder of the '*tragédie bourgeoise*,' and hence of the reform introduced into the theatre. Haller and Gessner may be regarded as the forerunners of Rousseau and the Nature School, and Goethe as the father of the historical drama, and of the subjective type of writing so dear to all Romanticists.

M. MACBETH.

* A. Mézières, *Goethe* (Paris, 1872), p. 96.

† J. P. Eckermann, *Gespräche mit Goethe*, March 6, 1830.

‡ V. Rossel, *Histoire des relations littéraires entre la France et l'Allemagne* (Paris, 1897), p. 102.

§ A. W. Schlegel, *Cours de littérature dramatique, traduit de l'allemand par A. A. Necker* (Paris, 1814), p. 393.

The Philosophy of Charles Baudelaire.

SOMETIMES the wind, bearing on its wings the strains of distant music, enchants the silent listener for a spell. But, at that tantalizing moment when the motif, disentangling itself from the skeins of harmony, begins to move into his recognition—silence! The breeze has vanished, and with it the melody.

So it is for him who would strive to seize the master theme in the poetry of Charles Baudelaire. The well-rubbed categorical adjectives, 'romantic,' 'realistic,' 'idealistic,' were soon found curiously unsatisfactory by his critics, who were forced to discard the small change of their hoard and seek rarer currency. They quickly decided that a poet who refuses to be compressed within the limits of standard classification must be immoral, decadent, and unhealthy. Worse than that, he was the high priest of *caïnisme* (whatever that is!) and *satanisme*. If Baudelaire's contemporaries had ever, as the poet constantly did, meditated on the mysteries of life and death, of God and the Devil, they would doubtless have crossed themselves every time his baleful shadow fell aslant their path.

M. Lanson is the only one of Baudelaire's critics who lingers on this aspect of his poetry. He says: 'L'idée unique de Baudelaire est l'idée de la mort; le sentiment unique de Baudelaire est le sentiment de la mort. . . . Obsédé et assoiffé de la mort, Baudelaire, sans être chrétien, nous rappelle le christianisme angoissé due XV^{e} siècle.' That is a statement which will repay examination. It is a literary parallel of so meretricious an order as to tempt even a critic of the astuteness and experience of M. Lanson.

It is true that Baudelaire, like the Medievals, meditated much on death, but there lies a wide gulf between their respective ways of envisaging it. The medieval conception of Death, as of the Day of Judgment, was pregnant with dread. The fear of that grisly spectre—inevitable, inexorable, and impartial, dragging all, pope and peasant, king and serf, saint and murderer, into the ghoulish whirling ranks of the terrible 'danse macabre' was, in the Middle Ages, an awful obsession, as we can see from the literature, painting, and sculpture of these times. Even the roystering devil-may-care voice of François Villon sinks to a note of awe and reverence before that vivid 'memento mori' in the cemetery of the Innocents—the Dance of Death:

> 'Leurs os sont declinez en poudre,
> Auxquelz ne chault d'esbatz, ne riz—
> Plaise au doulx Jesus les absouldre!'

And Villon is the last of the Medievals. His poetry, with its blind, unquestioning faith, its zest for life, and its fear of death, represents the swan-song of the Middle Ages.

But the key-note of Baudelaire's 'death poetry' is an obsessing weariness of life and its ennui, and an incessant longing for death—the great adventure, the new sensation.

'Je jalouse le sort des plus vils animaux
Qui peuvent se plonger dans un sommeil stupide
Tant l'écheveau du temps lentement se dévide.'

He has greedily absorbed all the sensations that life can offer, and the result is disillusion. So:

'Plus encore que la vie—
La mort nous tient souvent par des liens subtils.'

Death alone can understand the soul of the poet:

'Le tombeau, confident de mon rêve infini
Car le tombeau toujours comprendra le poète.'

So far this is all very banal; beautifully expressed sometimes, it is true, but then the young Romantics have already expressed the same ideas, and just as finely. One has the malicious yet persistent image of the young man who drinks deeply and then, on the morning after, because he has a headache, sweepingly anathematizes wine in general. If one adopts an outlook on life such as Baudelaire professed, the only logical course left, to avoid the insinuation of insincerity, nay of ridicule, is to commit suicide. There is, however, no evidence that he ever seriously contemplated the step. Baudelaire, then, so far is simply suffering from a post-dated attack of what was called at the beginning of the nineteenth century *Weltschmerz*. This is a state of mind as far removed from the clerically curbed *joie de vivre* of the fifteenth century as—well, as the nineteenth century is removed from the fifteenth.

Before we further examine Charles Baudelaire's views on Life, Death, and Eternity, let us consider his mode of expressing them. Here there is a superficial analogy with the Medievals, a similarity of colouring that might well deceive a hasty observer. In Baudelaire's descriptive work, as in that of Villon or, for that matter, Rutebœuf, there is an insistence on the physical and purely external which we of to-day loosely call Realism or Naturalism for lack of better terms. Read Rutebœuf's photographic description of Marie l'Egyptienne:

'Char ot noire com pié de cygne,
Sa poitrine devint mossue,
Tant fu de pluie debatue.
Les bras, les lons dois et les mains,
Avoit plus noirs, c'est du mains,
Que n'est ne pois ne arremenz.
Ses ongles rooingnoit aux denz.'*

* In Louis Moland's excellent rendering: 'Elle avait la chair noire comme la patte de cygne. Sa poitrine devint moussue tant elle fut battue par la pluie. Ses bras, ses

or Villon's graphic closing stanzas in *Les regrets de la belle Heaulmière*, or his

'La mort le faict fremir, pallir
Le nez courber, les veines tendre
Le col enfler, la chair mollir. . .'

and then turn for example to Baudelaire's repulsive *La charogne*, with its ten stanzas of pathological dissertation, with comments, on the phenomenon of the decomposition of the human body after death, and ending with the weak and belated

'Oui! telle vous serez, ô la reine des grâces,
Après les derniers sacrements,
Quand vous irez, sous l'herbe et les floraisons grasses
Moisir parmi les ossements.'

It is impossible not to admire the boldness of his word-painting, though it is harshly executed. Yet his work lacks the powerful simplicity of the Middle Ages because it is exaggerated, because it has not that correct balance which is of the essence of successful contrast and the sure mark of the great artist, and, finally, because this is a genre which demands the craft of a master. The medieval writers were imbued with fanatic faith. In them the agony and the ugliness of death inspired a mystic dread; they were an augury of nameless fearful things that were yet to come. There is the same gulf between this outlook on death and that of Baudelaire as there is between the impressions of a superstitious peasant who stumbles across the corpse of a suicide, and the point of view of the physician called in to pronounce on the cause of decease.

The poetry of Baudelaire is vibrant with discordant elements—echoes of the struggle for mastery of two opposing ideas, the real and the ideal. Side by side with verses of the most strident blasphemy are passages in which we glimpse the groping efforts of a nineteenth-century worldling, glutted with sensation, to recapture that simplicity of mind which is the generative force of medieval poetry. In the *Examen de minuit* he cries:

'Nous avons blasphémé Jésus
Des Dieux le plus incontestable.

. . . . .

Baisé la stupide Matière
Avec grande dévotion
Et de la putréfaction
Béni la blafarde lumière.'

Admirable sentiments! but their sincerity is somewhat discounted by the opening stanza:

'La pendule, sonnant minuit,
Ironiquement nous engage

---

longs doigts et ses mains étaient plus noirs, et c'est peu dire, que la poix ni l'encre Elle rongeait ses ongles avec ses dents."

A nous rappeler quel usage
Nous fîmes du jour qui s'enfuit.
—Aujourd'hui, date fatidique
Vendredi treize, nous avons
Malgré tout ce que nous savons,
Mené le train d'un hérétique.'

The stage, you see, is carefully set, the *mise en scène* arranged for the Great Penitence Act, with Charles Baudelaire as the hero. When we contemplate Baudelaire's cats, his owls, his ticking clocks, his dusky Venus and twilight reveries, we are tempted to exclaim, like Daudet's Bompard: 'Tout ça, vé! c'est du décor'—a *décor* cunningly arranged to create an atmosphere. In such oppressive surroundings, then, does Baudelaire strive to evolve a philosophy of life.

The first stage is the world-weariness of the man who, having drained the cup of life, finds that its dregs are bitter. The second phase, as we have seen, is the longing for death:

'C'est la mort qui console, hélas! et qui fait vivre
C'est le but de la vie et c'est le seul espoir
Qui, comme un élixir, nous monte et nous enivre,
Et nous donne le cœur de marcher jusqu'au soir.'

In *La mort des artistes* death is the inspiration, the life-force of the poets, and which

'fera s'épanouir les fleurs de leur cerveau.'

Here we have the eternal theme of the human lust for the knowledge of what lies beyond the veil, the *Hamlet-Faust* motif. To the vivid imagination of Baudelaire, this restless, gnawing curiosity is the devil himself:

'Il me conduit ainsi, loin du regard de Dieu,'

that Satan to whom, in an access of disillusion and pique, he prays to take his soul.

'Fais que mon âme un jour, sous l'Arbre de Science
Près de toi se repose, à l'heure où sur ton front
Comme un temple nouveau ses rameaux s'épandront.'

Spleen et idéal is Baudelaire's title for some of the verses in *Les fleurs du mal*. There we have the clue to the motive force of Baudelaire's poetry, the incessant inter-attraction and repulsion of two ideas in the poet's artificially sur-excited brain—life or death, the Devil or God. It is a theme as old as the world, but in Baudelaire it finds a certain violence of expression that compels attention.

And now we come to the third phase. In *Le voyage*, humanity is portrayed as Baudelaire sees it exemplified in his own life. Man is the slave chained to the galleys of curiosity, a blind giant cribbed in a

world of ennui. Whimpering and raging, he knocks his head vainly against the prison bars. The door of the prison is death.

'Nous voulons . . .
Plonger au fond du gouffre, Enfer ou Ciel, qu'importe ?
Au fond de l'inconnu pour trouver du *nouveau*.'

And then comes the supreme disenchantment. Following on the disillusion of life is the disillusion of death. The poet dreams he is dead; the veil is raised.

'J'étais mort, sans surprise, et le terrible aurore m'enveloppait
—Et quoi ! n'est-ce donc que cela ?
La toile était levée et j'attendais encore !'

F. C. GREEN.

Modern Languages by Way of Esperanto.

IN giving any account of the teaching of Esperanto in the school of which I am Head, it is necessary to make clear at the outset that the subject was admitted to the curriculum definitely as subsidiary to Modern Language teaching, and not as an aim in itself. The Board of Education sanctioned it as an 'educational experiment,' desiring that careful records should be kept showing the effect on the after-work of the pupils of a course of Esperanto taken immediately on entering the school. It has to be borne in mind that these pupils, entering at ages ranging from 11 years to 13 years 11 months, may have absolutely no knowledge of English grammar, and will certainly desire to sit for French or German in the Senior Cambridge Local examinations after three or four years' work in the school.

The forms which actually took part in the experiment were:

1918-1919.—(*a*) *Form* I.A (scholarship and non-scholarship), pupils who entered under the age of 12 years. This form took *Esperanto*.

(*b*) *Form* I.B, non-scholarship pupils who entered above the age of 12. This form took French.

1919-1920.—*Form* II.A (the former I.A), beginning French or German according to pupil's choice, and discontinuing Esperanto.

Form II.B (the former I.B), continuing French.

Form II.C, *new* girls entering in September, 1919, over the age of 12 (scholarship and best of non-scholarship), beginning French or German simultaneously with English grammar, and having intensive work in languages and mathematics.

1920-1921.—The pupils from all these three forms were rearranged into Forms III.A, III.B, and III.C, the most promising being placed in III.A and beginning Latin, while the weakest were placed in III.C. Considerable weight in the selection of III.A girls was placed on their work in Modern Languages.

An investigation of these forms shows that Form III.A is almost wholly composed of the original I.A girls, who had learnt Esperanto. It is all round a 'teachers' joy' type of form. Form III.B largely represents the original I.B, while III.C is practically II.C. This form is unsatisfactory, showing obvious signs of mental indigestion. There is carelessness, loss of interest in work, and a tendency to cheating, as well as good, honest dullness. The intensive work has been too great a strain.

Any absolute estimate of the value of the teaching of Esperanto is rendered difficult by the fact that it was expedient to try such an experiment only with pupils who entered the school below the normal age for commencing a secondary school course. Consequently the children who learned Esperanto were above the average in educability, having won admission in competitive examination with their seniors, very slight allowance being made for age.

Before passing to such detail as can be given with regard to the general value of Esperanto, it may be well to add that the children were taught the subject exactly on the same basis as an ordinary Modern Language—conversing about pictures and using *Tra La Jaro* as a handbook. Those who learned French in their second year, working under the mistress who had taught them Esperanto, took to their French work with extraordinary ease. Those who learned German, however, passed under the tuition of a different mistress, who started them on the lines that she usually adopted with beginners. These pupils had apparently gained much less by their Esperanto grounding. It is, therefore, my opinion that, to obtain the full advantage of Esperanto teaching, it should be carried out by the language mistress who will later make the transition to French or German, and who will know exactly what preparatory work has been accomplished.

Esperanto in itself appears an excellent subject for girls to cut their secondary school teeth on. In primary schools, children deal very greatly with the concrete; they are then plunged into secondary schools, where they have to do a good deal with the abstract. Esperanto is a useful step from one to the other. Various efforts have been made to make observation available in teaching English grammar, as, for instance, in 'colour parsing,' where a coloured mark is put under a particular part of speech. To children the task of comprehending such abstract ideas

as the functions of words is a very difficult one. If you can differentiate function by change of form obvious to their senses you provide a link between concrete apprehension and abstract thinking. This is exactly what Esperanto does. It puts a label on the different parts of speech. The words are not underlined with coloured chalk, but the child knows that a particular ending has a particular significance. This leads to clear thinking. The formation in the earlier years of a child's life of the mental habit of thinking reasonably for herself is of immeasurable importance. Esperanto is of great value in that it allows the child to think for herself; it is neither too easy nor too hard. Children like using their brains just as they like using their muscles. A valuable thing is the sense of achievement. Results that children obtain by reasoning tend to keenness. In my experience I have never seen a form of children more keen on anything than these children were on Esperanto. They were told they were taking part in a race in the school. When they were getting near the end of the term, out of their own pocket-money they bought half-crown dictionaries, and a large majority of them taught their parents. A number of them, although they had passed on to French and German, were corresponding in Esperanto by post-cards. If they are asked whether they think Esperanto did them any good, without hesitation they answer, 'Yes.' With regard to Modern Languages, Esperanto taught the pupils the great value of the termination; they found that the alteration of a letter or two at the end of words made considerable difference to the meaning; and they came to their study of a Modern Language with a clear idea that they must be careful about the last letters of words. Esperanto has also made them quite clear as to the meaning of 'inflection.' Pupils are ready to look out for roots with similarity of meaning. They have also a concrete idea of concord. Ordinarily, changing from English to French or German, a child has great difficulty with concord. Esperanto, by making adjectives agree with nouns—if only in regard to number—has tilled the ground for the Modern Language. Then they have mastered the direct object of a verb. That is necessary in Latin and German, and to some extent also in French.

The children in this experiment have been asked to state what they thought they had learnt from Esperanto, and what difficulties arose when they turned from Esperanto to a Modern Language. Those who learnt French put first of all the vocabulary. They say the numerals, the days of the week, and the pronouns were of assistance. Grammatical terms were easy to them. The use of the negative in French has come easy to them; also the use of the continuous present. Usually a child commencing French tries to make the continuous present with an auxiliary and the present participle. That never appeared in the work of the Esperantists. They had also gained knowledge of the infinitive mood. With regard to difficulties,

there was practically only one of any importance, and that was that they think it a cruel thing not to be able to use the same article for everything, and they find it troublesome to remember to put an indefinite article at all. With regard to phonetics there was some difficulty to begin with—not so much with phonetics itself as that they had been accustomed to spell phonetically. But that trouble arises even in changing from French phonetics to French as it is spelt. The girls learning German state they have received help from Esperanto in the vocabulary, the use of cases, and concord. They also recognize the infinitive mood more easily. It does not trouble them at all that there is no connection between gender and sex. The foregoing statements of what Esperanto had done for them have been made by the children themselves. My opinion, with regard to the children as a whole, is that the study of Esperanto has been good for them. If you can give pupils a subject which is at once new, and one in which they can feel they are really doing something and making a mark, it is a great help to their self-respect and a great encouragement.

The greatest difficulty with regard to the inclusion of Esperanto in the curriculum is the usual one of lack of time. If there is a year to spare in the pupil's school life, before Modern Languages should be commenced, I have no hesitation in saying that I believe a grounding in grammar by means of Esperanto is far more attractive to the children and more generally useful than a year spent over English grammar; but where the period between entering the school and sitting for the first examination is only four years, it seems impossible to delay beginning work in a Modern Language at the outset.

A. FISHER.

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* Mention in these columns does not preclude more detailed notice elsewhere.

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ITALIAN.

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REPORT OF THE NINTH ANNUAL CONFERENCE OF EDUCATIONAL ASSOCIATIONS, 1921. Pp. xxii+469. Paper, price 5s. post free. The Conference Committee, 9, Brunswick Square, W.C. 1.

Reviews.

EDITH BIRKHEAD, M.A.: The Tale of Terror. A study of the Gothic Romance. Pp. vi+241. 15s. Constable and Co.

Miss Birkhead, who is assistant lecturer in English literature in Bristol University, here gives us a study of the growth of supernatural fiction in English literature from the close of the eighteenth century to modern times. Walpole's *Castle of Otranto*, 1764, is the starting-point; this work introduced and made fashionable the 'Gothic Romance,' though, as Miss Birkhead well shows, the ground was already in some measure prepared. Unimportant imitators were followed by Mrs. Radcliffe with the *Mysteries of Udolpho*, by Lewis and Maturin with *Montorio* and *Melmoth the Wanderer*, by Beckford's *Vathek*, and Godwin's *Caleb Williams*. Thus far the methods of the hair-raisers are tolerably clear. Walpole provided the stage and its properties—the haunted castle, with secret passages, trap doors, sliding panels, and dismal dungeons. Mrs. Radcliffe multiplied these and introduced the trick of suspense, by deferring explanation of the nature and purpose of events apparently supernatural and thus leaving her characters and readers in a state of horrid expectation. Lewis and Maturin provide a simple orgy of horrors, and their characters are made to advertise their diabolical origin and purpose without consideration or restraint. The result was that the tale of terror seemed to have exhausted its power to terrify. There have always been and apparently will always be readers who like to have their blood curdled, but the process, to be effective, must be conducted scientifically. A crude piling of horrors upon horrors soon exhausts the reader's capacity for thrills, and when Jane Austen in *Northanger Abbey* and others began to satirize and burlesque the novel of terror, it seemed as if the capacities of this literary type were exhausted. Miss Birkhead shows how the genius of Scott and the American Hawthorne and Poe opened new possibilities, the contrast of the matter of fact with the appalling, and proceeds briefly to summarize some modern developments of the theme. Miss Birkhead has obviously read a deal of very unreadable stuff in the pursuit of her subject. There is much excellent criticism in her book and a quiet sense of humour which has doubtless helped her

through many dreary and long-forgotten romances. She refers more than once to the debt of such writers as Lewis to German terror-mongers, and this department of the subject might have been treated in greater detail. The chapter on modern developments is also a trifle scanty. The Provost of Eton's *Ghosts Stories of an Antiquary* certainly deserved mention. But these are trifles, and Miss Birkhead can be congratulated on her successful treatment of a subject hitherto unexplored. H. J. C.

HAROLD NICOLSON: Paul Verlaine. Pp. 271. 12s. 6d. Constable and Co.

Verlaine's life is not an edifying performance, and probably this reason has induced critics to speak of him as a 'second Villon.' Few comparisons could be farther from the truth: Villon was a picaroon, self-reliant and audacious, whose cynical view of life was tempered only by a sense of the mystery of death. Verlaine was a helpless, docile creature who came to grief for lack of some beneficent control, to which he would have readily submitted: Villon hated prisons; Verlaine almost enjoyed them, and if a prison could have provided an adequate supply of emotional experience to stimulate his poetic gift, he would have been better off behind bars than anywhere else. Nor has Verlaine's 'Chanson grise où l'Indécis au Précis se joint' anything in common with Villon's poetry, except a profound respect for word-values. Mr. Nicolson makes out as good a case as can be made for this rudderless barque upon a stormy sea, and this without unduly extenuating his failings. He has given us a careful, sympathetic study, written with a sympathy that is never exaggerated and an insight that is unerring for essential points, and these are illustrated by continual quotations from Verlaine's poetry, which is thus made to tell its own story. Especially good are the chapters on Verlaine's literary position and his methods of producing his effects: few better pages have been written upon the 'intimacy and suggestion' which are the primary methods of the symbolists, and the manner in which Verlaine's versification and choice of vocabulary contributed to the result is lucidly explained. In these expensive days, a portrait as frontispiece is probably too much to expect: the 'somewhat apprehensive Yorke Powell' (why not York, as he always himself signed?) used to keep one prominently displayed in his Christ Church rooms. I remember discussing Verlaine with the Professor shortly after the poet's visit to Oxford, and there was then no 'apprehension' nor sense of relief perceptible in his manner: but the visit might certainly be described as an experiment. H. J. C.

REPORT OF THE NINTH ANNUAL CONFERENCE OF EDUCATIONAL ASSOCIATIONS. Pp. xxii+469. Paper, price 5s., post free. The Conference Committee, 9, Brunswick Square, W.C. 1.

In our world of education, would you know what wind is stirring, what storms threaten, what beneficent rain has fallen, what bitter frost is blighting hopes of fruit, what sunshine cheers, and what torrid heat melts the age-long ice? Do you seek in the realm of School tha knowledge which the Clerk of the Weather deals out every morning in the daily papers for the guidance of ordinary men! You will find it in the present volume, which reproduces, often verbatim, the addresses of the crowd of educationists who spoke at the Educational Conference in January at University College. To listen in ten days to nearly eighty discourses, without counting discussions, is an impossibility which preserves the reason of some enthusiasts who might otherwise lose their sanity, but to sit at home and browse where we will in this volume is a sheer delight to us teachers. And how much more convincing are some of these reports than the actual speeches, perhaps haltingly delivered, certainly listened to amid some discomfort, frequently heard in part only. True, in some cases, we miss the glow imparted to the address by the obvious enthusiasm of the speaker at the time of its delivery, but our own attitude now is perhaps better calculated to give us understanding and to help us judge than it was then.

The teacher must be dull of soul indeed who, after perusing this book, does not go back to his class with the determination to try experiments. We know by sour experience that much of this experimentation produces no measurable results, that indeed it may bring undreamt-of worries upon the audacious, but who will deny that the teacher is infinitely the better for his break with routine?

A book more fertile in suggestion for the teacher than this Report surely cannot exist. At every page he has the evidence of what his fellows are accomplishing as they follow the more or less steep path leading to some more or less clearly seen ideal.

To change the metaphor. His own little barque can navigate the difficult reaches of

accustomed stream, but this book shows him how to divert to his own purposes water from neighbouring courses, with the certainty that his barque will float the higher above sands and shallows. If, as most of us are who read this, he is a language teacher, he will find help in the experiences recorded here of the psycho-analyst, the orthodox psychologist, the teacher of art or of music, the education official, the history specialist, the observer, and the experimenter, the enthusiast, and even the crank. R. J.

ALFRED DE VIGNY: Prose et Poésies. Edited by H. Wilson-Green, M.A. Cambridge Modern French Series. Pp. x+142. Price 4s. 6d. net. Cambridge University Press.

This is the latest volume of a series already well known, and maintains the standard of its predecessors in providing texts worthy of study for their style and subject-matter and equipped with exercises upon direct method lines. The selections from de Vigny's prose and poetry are representative. Occasional footnotes explain difficult words and expressions, but the explanation of many allusions, and all historical and literary comment is apparently left to the teacher.

DONNE: Sermons XV. and LXVI. FULLER: The Holy State (II., 1–15). JOHNSON: Papers from the *Idler*. GOLDSMITH: The Good-Natur'd Man. CARLYLE: The Present Time. Cambridge Plain Texts. 1s. each net. Cambridge University Press.

These texts, edited with brief introductions by Sir Arthur Quiller-Couch and Mr. S. C. Roberts, form the initial volumes of a series announced by the Syndics of the Cambridge University Press. Each volume contains from 50 to 80 pages of text, with a short biographical note on the author. The series is capable of good service to students of English literature, by placing within their reach texts not always accessible nor in handy form.

Cosmopolitan Reviews.

NOTEWORTHY ARTICLES.

ENGLISH.

Discovery (April).—'Learning in Man and Animals,' by Victoria Hazlitt, M.A.
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Revue de l'Enseignement des Langues Vivantes (avril).—'L'Influence de Shakespeare sur Musset,' by M. Betbeder-Matibet.

AMERICAN.

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Summer Courses, 1921.

NOTE.—*It should be clearly understood that the mention in* MODERN LANGUAGES *of any particular course is not to be taken as implying that the Association in any way recommends the course, or has knowledge of it beyond the statements in the prospectus.*

ENGLISH AT LONDON UNIVERSITY.

A Summer Vacation Course in SPOKEN ENGLISH for Foreigners will be held at UNIVERSITY COLLEGE from Wednesday, August 3, to Tuesday, August 16, 1921, inclusive (with a supplementary course from August 17 to August 22, inclusive). Particulars from Walter W. Seton, M.A., D.Litt., F.S.A., University College, W.C. 1.

FRENCH AT PARIS, BOULOGNE, AND BURGOS.

The UNIVERSITY OF PARIS is holding a Summer Course at the SORBONNE, with an extension into the month of October. Particulars from the Directeur des Cours de Vacances, Bureau des Renseignements, à la Sorbonne, Paris.

The UNIVERSITY OF LILLE is holding courses for Foreigners at BOULOGNE-SUR-MER from July 18 to August 30. Particulars from M. le Directeur des Cours de Vacances, Université de Lille.

The INSTITUT FRANÇAIS EN ESPAGNE is holding a course of French at BURGOS (Spain) in connection with its holiday course in Spanish. Particulars from M. Mérimée, Directeur de l'Institut Français, Marqués de la Ensenada, 10, Madrid.

SPANISH AT BURGOS.

The INSTITUT FRANÇAIS EN ESPAGNE is holding a course of Spanish for foreigners at Burgos from August 4 to September 15. Particulars from M. Mérimée, Directeur de l'Institut Français, Marqués de la Ensenada, 10, Madrid.

SPANISH AT LIVERPOOL.

We have been asked to give the following particulars, amplifying the brief notice in the March number of MODERN LANGUAGES, of the Summer School of Spanish to be held at Liverpool:

The prospectus of the Summer School of Spanish, which is to be held at the University of Liverpool from July 28 to August 13, reveals a long and attractive list of lectures. Dr. I. Gonzalez Llubera, of the Queen's University of Belfast, is to deliver a course in Spanish upon aspects of the national culture. Sr. D. Pedro Guirao, Sr. D. Eduardo de Solis, and others, are combining to give a course entitled 'Cosas de España,' which is preceded by afternoon tea and followed by a second course upon the Modern Spanish Novel. Other courses are upon Spanish Poetry, Method in Teaching, and Phonetics, the last two being intended specially for Modern Language teachers. The mornings are devoted to classes in the Spanish language, for which members are divided into five grades, and of these grades, three will be taken by lecturers at the Summer School of 1920. Besides these classes there are small conversational sets, conducted by native teachers. Students have an opportunity of changing their classes and sets after the beginning of the School. During the time of the School, the Presidential Address for 1921 will be given before the Society of Spanish Studies, which has an intimate connection with the University and with the Summer School, since it was founded in September, 1920, by members of the School which then met. The prospectus of the course, information as to approved University lodgings, and other details may be had on application to the Director, Mr. E. Allison Peers, M.A., The University, Liverpool. Reductions in fees for the course are granted to members enrolled before July 1.

ITALIAN AT FLORENCE AND SIENA.

Special courses intended for students and others who desire to improve their knowledge of the Italian Language, literature and scientific culture will be held at the Institute for Higher Education in FLORENCE from August to September 15, 1921. For enrolment and further

nformation apply to: Il Segretario Corsi Estivi per Stranieri, Presso la Segretaria del R. Istituto di Studi Superiori, Piazza San Marco, 2, Florence, Italy.

Two courses for foreigners will be held at SIENA under the auspices of the R. Università di Siena, from August 1 to September 15. Particulars may be obtained from the Secretary, Professor Ruggero Favre, Via Cavour 17, Siena.

Research Committee.

THE Secretary of the Research Committee (M.L.A.) will be glad to receive further results from teachers who have been collecting records of spelling errors in their classes. A good deal of valuable data has already been received, and the Committee wish to thank those who have very willingly co-operated in the investigation. Information as to the nature of the investigation can be obtained from the Secretary. A report on the data collected will shortly be issued.

The Research Committee has also under consideration a means of comparing the effectiveness of various ways of teaching foreign languages, and of applying satisfactorily the actuarial method to the results obtained. A series of preliminary tests have been carried out.

Branch Reports.

KENT BRANCH.

THE following is a list of officers and members of the Kent Branch of the M.L.A.:

President: E. Bullough, Esq., M.A.

Vice-Presidents: Miss Kidd, Maidstone Grammar School (Girls); Mr. Percival Smith, Maidstone Grammar School.

Committee: Miss Walsh, Ashford; Miss Engvall, Folkestone; Mlle. Lafouvielle, Maidstone; Mr. Glanville, Ramsgate; Miss Walker, Hastings; Miss Brockwell, Bromley; Mr. G. Knight, Dartford.

Joint Secretaries: Miss Main, Rochester; Miss Sherwin, Rochester.

LONDON BRANCH.

SUGGESTIONS for the programme 1921-1922 will be welcomed by the Secretary. Notices of meetings of the London Branch are sent to all M.L.A. members whose address (as given in List of Members) is within the area Zone 4 as defined by the recent Burnham Committee, and to any outside that area who express a desire to attend meetings of the London Branch. It is important that the Secretary should be notified at once, (1) of any change of address, (2) of failure to receive notices during 1920-21. The Secretary's address is: G. W. Wagstaffe, 4, Park View, Brisbane Road, Ilford.

WELSH BRANCH.

IN spite of difficulties due to the fact that its members are so scattered, the Welsh Branch continues to make good progress.

During the autumn and spring terms the Cardiff Branch held four meetings. The Session opened with an excellent lecture by Mr. P. M. Jones, M.A., Lecturer in French at University College, Cardiff, on 'Le Roman Contemporain Français et Anglais.' On December 11, Mlle. Le Scour gave a paper on 'Anatole France,' which was much appreciated by all present. On January 13, members had the privilege of listening to a most interesting and stimulating lecture by Dr. Morgan Walker, Professor of French at University College, Cardiff, on 'Les Tendances de la Littérature Française Contemporaine.' The last meeting took the form of a discussion on the works of Anatole France.

A Branch was also started at Swansea during the autumn term, the first lecture

being delivered by M. Le Bars, Vice-Consul of France at Swansea.

A Joint Committee Meeting of the North and South Wales Branches was held at Shrewsbury on March 5, when final arrangements were made for the formation of the French Circulating Library for Welsh members.

The Summer School of English to be held at Bangor from July 30 to August 20 was also discussed. Messrs. S. P. B. Mais, Greening Lamborn, Noël-Armfield, and T. Roberts, specialist in Bi-lingual Education, have promised to give a series of lectures.

It was also decided that, as there was considerable divergence this year in the fixing of the Easter holidays, the Annual General Meeting should be held at Swansea on May 27 and 28.

DORA ROBERTS
MARY JENKINS,
Secretaries

Correspondence.

[Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed 300 words in length.]

THE TEACHING OF LITERARY HISTORY.

SIR,

I have often wondered why in educational discussions teachers do not tell us more of their own experiences—not as teachers (of that there is no lack), but as learners. Might it not be useful if they occasionally revealed to the world what effect this or that teaching had upon their minds, or what remained in later life of what they learned at school in this or that subject? Might it not be advantageous to have as a supplement to the Child Study Association a Teacher Study Association, the members of which would be bound by an oath taken at entrance to impart to one another all they can remember or discern of the processes by which their own minds were formed? This idea occurred to me again when I read in your last number Mr. Bullough's plea for the abandonment of the teaching of literary history in schools. Having been long of opinion that no knowledge of books worth having can be got otherwise than by reading books, and that all reading *about* them is vain and futile, and results only in something that is worse than ignorance—namely, sham knowledge—I rejoiced to read that plea; and I could not help wishing that some teachers would tell us whether they themselves found the reading of histories of literature in youth to be beneficial, and whether they got much enlightenment from the study of scraps. There is always the risk, of course, that such personal reminiscences will be judged tedious or impertinent, and the writer voted an egotistical chatterbox; nevertheless, one 'extinct gerund-grinder' will run the risk and give his experience for what it is worth.

At one school he read, when in the Sixth Form, a text-book of English literature, written in a style which, if florid, was at least lively and attractive to uncritical youth. In his second he listened to lectures, illustrated by extracts, given by the headmaster. Neither the reading nor the listening bored him; in fact, he enjoyed both, and learnt—or at least thought he learnt—a good deal from them. But, alas! when in later years he came to read the works to which he had thus been introduced, he found that he had learnt nothing at all about them, or nothing more than a man may learn about seamanship without going to sea, or about swimming without going into the water. And between the introduction at school and the subsequent genuine friendship established he could trace no relation of cause and effect. As for the lectures on German literature he heard at school, all that need be said is that when, some years later, he began to read German writers, he found that the whole contents of them had vanished from his mind, leaving not a trace behind. Finally, he has read histories of literature in his maturer years, with the quite curious result that they seem to make no impression on his brain at all, but are a mere Barmecide feast, mocking the appetite with the empty semblance of food and wine.

It is, indeed, difficult to see what value there can be in the knowledge that a certain man called Percy Bysshe Shelley wrote a poem called *Prometheus Unbound*, the subject of which was taken from the Greek legend of Prometheus; and even if we add to this state-

ment a few facts about the inner meaning of the work and a few judgments about its merits and defects, our pupils will not be much better off. For to know about a poem is nothing; to feel its power and beauty is everything; and this we cannot do without reading it—and reading it in such a careful and at the same time leisurely manner that we really bathe in its atmosphere and feel penetrated by its warmth and glow. To learn facts about it is nothing, and to learn facts about the author is worse than nothing, because the author may distract us from the poem, and we may be deluded into thinking we are studying literature when we are merely reading 'Chatter about Harriet.' But surely, someone will say, we can read extracts from the poem. No doubt; but that will not help much. The study of literature by means of extracts is certainly one degree more respectable than its study in text-books, but yet it is no better than the study of geology and botany in museums, and the boy or girl who knows authors only from extracts is in much the same case as the student who knows rocks and flowers only from specimens in collections. And the teacher who proposes to 'teach literature' by means of extracts is, if one may slightly vary the old story, like a house-agent who, wishing to sell houses, carries about a brick from one, a chimney-pot from another, and a lump of plaster from a third as specimens.

Are histories of literature, then, useless? No; they serve some useful purposes, but only to advanced students, not to boys and girls, and only when used in close connection with the books of which they treat. They serve as guide-books to books; they are to the voyager in bookland what Baedeker and Murray are to the traveller in foreign countries, and just as we turn to our Baedeker to find out what is to be seen, so we can turn to Lanson to find out what is to be read, or what any particular author has written, or what has been written in French on any particular subject. And, secondly, they are useful as books of reference, to be consulted when our curiosity is excited about the author of the book we are reading, or when an understanding of the circumstances of its origin is necessary to a comprehension of its contents. In schools, therefore, the right place for such works is in the reference library, where boys and girls who are curious about books can browse upon them, and those who are not can neglect them.

Yours, etc.,

EX-SCHOOLMASTER.

KULTUR AS IMPOSED BY THE UNIVERSITIES AND THE EXAMINATION TRUST.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

Is it not time to make some estimate of the damage done to education, and particularly to the study of Modern Languages, by our University pundits?

Have teachers any inclination to defend children and young people against the Examination Trust?

One presumes it is useless to appeal to the junior teachers. They may be excused for believing, in the fulness of their good faith and *naïveté*, that a readiness to expatiate on any given crux in Beowulf, Havelok, Saint Alexis, Vogelweid, and the lave of them, is evidence of capacity in Modern Languages. One understands their simple pride in the honours degree which certifies to their gallant endurance, and to the fact that they have waded neck-deep in Barbour's Scots, the great Anon's Gothic, and a Chrestomathie of early Artesian barbarisms selected and compiled in Deutschland. They deserve their Burnham allowance. There is always the hope that they may live long enough to live down their 'successes' and learn a little mercy. Though one wishes they might be allowed to wear wound-stripes (of silver, say) and draw a disability-pension in some quiet sanatorium till the scars of the Varsity curricula grow faint.

But why should the elders look on unmoved at the slaughter of capacity?

The root of the trouble is, of course, the profound disbelief of the examiners, and of the Trust which aids and abets them, in the capacity of the English to learn any tongue whatsoever, including their own. And this is further complicated by the necessity of earning fees for the University and the colleges, of keeping University Presses solvent, of supplying supplementary means of earning butter for professors who are paid a mere bread-wage, and of filling lecture-rooms that no 'unpithed' mortal would enter except under compulsion.

One sympathizes with the Universities' difficulties in finance, and with their difficulties in finding pupils for certain notorious lecturers, but—well, really, the interests of vested interests don't make up the summa of civilization. If our teaching is to be distorted

still further for the sordid ends of the Universities we shall soon have no choice but to say: 'To Göttingen with you,' to boycott their inquisitions, to refuse to use their Press texts, and to recommend as teachers of Modern Languages only such folk as have taken degrees in other faculties, who are willing to forget the fact, and to begin to be ready to learn.

One can understand in some degree the examiners' scepticism of English capacity. When a pupil has been dragged, and that from the age of fifteen, through the minutiæ of the errors of Shakespear's pirate-printers, through a canto of Langland, through Selected Specimens of this and that, through *Britannicus*, *Le Menteur*, *Le Joueur*, and the rest, and has dutifully registered and stored all the opinions she will be required to reproduce in the examination-room, she must have been schooled to a fine incapacity for judgment, or any sort of intelligent use of language. Unless, indeed, she had been bored to the pitch of revolt, and has managed to escape to the Old Vic., the cinema, or sports-ragging.

After sundry additional years of lecture-attendance, of normalized philology based on scraps of monkish doggerel, and of translation from selected obscurities of the obscurer seventeenth-century Englishmen into the early nineteenth-century examiner's notion of eighteenth-century French, one may be thankful if the students retain any tincture of their own tongue, or any interest in it or life.

One can even understand the examiners' doubt of the capacity of humankind for learning any modern thing whatsoever. After all, they see their fellow-professors at close range. At closer range than we, at least.

They may well be forced into scepticism of their own capacity, if they begin to consider the stretch of years in which they have managed to learn nothing. Not even so much as to correct the proofs of their own papers. And the years in which they have forgotten nothing. Not even their Lanson lists of names, and the cut-and-dried judgments of their classes in 'Rhétorique.'

But if the examiners decline to learn; if for them literature ends where copyright and the right of private judgment begins; if for them nothing but the mummified and the pompous is worth notice, need *we* teach nothing in English but the decline and fall of case-endings, but 'influences' and lists of unread books? Need we see nothing in French but obsolete *désinences*, the use of book-form subjunctives, the eternal Hôtel Rambouillet and the *Hernani* first-night rag?

To be sure, the hand of the French universities has been heavy enough on the lycées. The Kultusministerium made the Prussian Gymnasien a factory for potential Reserve-offiziere, with all independence worried and drilled out of them. But *we* prided ourselves on a measure of freedom and plain sense. Is it not odd that just now, when France and Germany are beginning to learn that schools exist for pupils, and the University for the nation, that just exactly now, *we* should be reverting to the notion that boys and girls exist for curricula, and Universities for imposing them? Is it not odder that the Bored of Education assents, and that active teachers fail to protest? But perhaps the Treasury has issued orders to assent. A little money may be saved if the senior pupils are driven to leave school a little earlier.

Last year sundry French universities went so far as Henry James in their search after subjects for theses for grown men. I wonder what our academic pundits would make of a school syllabus in which (say) Poe, Conrad, Masefield, Wells, Kipling, Gordon Bottomley, John Freeman, Shaw, Hudson, Fabre, Pasteur, Jammes, Rolland, Maeterlinck were leading figures. I lie and speak not the truth. I do *not* wonder. The experiment has been tried, and the answer of the University of London is to impose set books for Advanced Courses in Modern Studies. Again one understands the opposition point of view. The members of the Trust would have to read anew; the conventional paper on Lanson would become almost impossible. They'd need to learn the art of examining. Not even for a bribe of money will the University of London accept and recognize a modern syllabus.

For London, which was once not so rearward, is now the most reactionary of our sets of Kulturists, and takes means to impose its will, to roll its logs at the expense of schools and students, is extending its reach.

The examiner who used to occupy—out of the precious ten minutes set apart for the oral examination of honours finalists—eight minutes in finding out whether one had read *his* immortal book is indeed gone. His relatives are going. But all the rest of the apparatus functions.

No reasonably-cultured Frenchman can hope to take honours in our examinations in French. No Frenchman could even pass the

Matriculation examination in French unless he were diligently schooled in English also. And he would be well advised to submit to all the terrors of internment as an 'Internal,' and unlearn his own tongue, if he wished for easy success. Ten years of intensive Kultur would hardly qualify him for the 'external final' in 'langology.'

As for the Englishman, he must learn to write in a Sievers normalized jargon, baptized Anglo-Saxon by the textmen, must stop his ears to all but philological cacophonies.

The German? Well, perhaps he might be Teutonic enough for the medieval Teutonism of London, and certainly his French and English would serve better than the French of Paris or authentic twentieth-century English.

And now London imposes books (and *such* books) for the Advanced Course in Modern Studies, cuts German dead, smashes all idea of reasonable correlation, and insists on Latin in Modern Studies. The Board, swearing she will ne'er consent, consents. Teachers take their physic down. And the M.L.A. . . . ?

Well, what in all these years has the M.L.A. achieved? Some little freedom in Cambridge Locals: a sham oral at London, the merest eyewash, with no influence whatever on the 'results,' and . . . what else?

Oh yes, it secures year by year a president who, each in his appointed year, discourses to us on the need of a modern study of Modern Languages. Maybe we need this annual reminder of the existence of living languages and literatures.

But if the M.L.A. will do no more, then the rank and file of us must begin a striving for literature, for Modern Languages, and for the things of the spirit. Must even bestir ourselves in Convocation.

I am, Sir,
Faithfully yours,
DEGREE-MAN, ANYTHING BUT PROUD OF MY HONOURS.

P.S.—A possible solution occurs to me. Cannot the intellects which have devised for us the calculating machine, the piano-player, and now the census tabulating machine, cannot these provide us with an automatic-examinee and responding-machine, imperturbable, tongueless, and tasteless, with only automatic opinions, and everything handsome about it? With these the Trust might toy (a preliminary forty pounds having been thrust into the slot, *bien entendu*), while we are left free to converse with live pupils with some sort of human future of their own.

DEAR SIR,

The abstract you give of the lecture which I delivered before the M.L.A. on January 5 omits an important paragraph, and thus defeats the purpose of the lecture, which was to put before students the prospects and advantages of a teacher's career.

In that paragraph I endeavoured to point out that the 'Burnham Scale' is after all but 'a minimum limit which does not represent the advantages offered by many of our secondary schools where the salaries of senior masters, and, in most cases, that of headmasters, are far beyond anything a University Professor can ever dream of: *for salaries of two to six thousand a year are by no means uncommon.*'

I fear that it is only by advertising such facts far and wide that we shall induce our best men to take up teaching in anything like adequate numbers. The lure of the Civil Service is very strong, and, from our point of view, the Government has made matters much worse by its generous revision of salaries in favour of its own servants.

Yours truly,
O. H. PRIOR.

1, DEVANA TERRACE,
CAMBRIDGE,
March 26, 1921.

Information Bureau.

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists when-

ever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTIONS.—6. Jeune Française désire pension de famille, Londres ou environs, où il y aurait des Françaises ou de la société.—(I. G. B.)

7. Experienced Lady-Secretary with fluent Italian, both literary and commercial; French; some German; shorthand and typewriting; seeks post where knowledge of these matters, particularly of Italian, will be useful.—(R. M. P.)

8. Can any reader recommend text-books (grammar, glossary) of Channel Islands French? —(W. M. K.)

9. Licencié ès Lettres désire place au pair, juillet—octobre, Angleterre, donnant leçons en échange de pension; ou sa famille recevrait jeune Anglais ou Anglaise à titre de réciprocité. —(A. Z.)

10. French teacher (29) seeks post in English school, college, or family (London for preference) during summer holidays.—(J. F.)

REPLIES.—4. (French coasting service.) Apply Bauzin et Cie., Quai d'Orléans, Le Havre.—(R. H.)

THE MODERN LANGUAGE ASSOCIATION.

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurer:

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss M. J. Saunders, Portsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 19, Bellevue Crescent, Edinburgh.
The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M.H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

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E. A. CRADDOCK

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Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

Notes and Observations.

IMPORTANT NOTICE.

A Council Meeting will be held at Oxford on Saturday, October 29, in conjunction with the Annual General Meeting of the Oxford Branch. The programme, as provisionally settled, is as follows:

12 *noon.*—Council Meeting.

1.15 *p.m.*—Lunch (to which Members of Council have been invited as the guests of the Oxford Branch).

3 *p.m.*—Open discussion: 'The Relations of School and University.' Opener: L. S. R. Byrne, Esq., of Eton College.

4.45 *p.m.*—Tea.

The meetings will be held at University College, Oxford. Attention is particularly drawn to the fact that *all* members of the Association will be welcome at the open discussion and at tea afterwards; those who contemplate attending are requested kindly to send a postcard to that effect to Miss Pope, Somerville College, Oxford, as, in making the necessary arrangements, it will be a great convenience to know how many to expect.

The 9.45 a.m. from Paddington reaches Oxford in good time for the first (Council) meeting at noon. Week-end tickets at single fare and a third are available for return by any train on Sunday or Monday.

It is believed, by some at least of those best able to judge, that meetings of Council or of the Association as a whole should be held from time to time in centres other than London, and that such meetings might be made a valuable feature of the Association's work. The practice naturally fell into abeyance during the war, but we hope to prove that the time is now ripe for reviving it. All who desire that this experiment shall be successful enough to lead to further meetings of a more or less similar character in other towns are therefore urged to help by their presence at Oxford on October 29.

Election to Council.

By the rules and regulations of the Association, the following ten Members of Council automatically retire at the end of 1921, and are not eligible for re-election till one year has elapsed: Professor H. G. Atkins, Mr. H. E. Berthon, Miss K. T. Butler, Miss Neroutsos, Mr. F. W. Odgers, Mr. W. Ripman, Professor Rudler, Rev. Dr. H. F. Stewart, Miss Titterton, and Professor G. Waterhouse.

Of the ten members to be elected in their stead, three at least are to represent Universities and four at least schools, whilst two at least shall not have served on the Council previously.

Nominations should reach the Hon. Secretary at the office on or before *November* 15. Nominees must be both proposed and seconded by a member of the Association, and the nomination must state that the nominee has consented to stand for election.

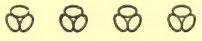
It is proposed to send out the voting papers with the December issue of Modern Languages.

Annual General Meeting.

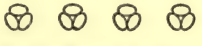
It is hoped to hold the next Annual General Meeting at Cambridge in the first week in January, 1922, and to publish full particulars in Modern Languages for December. Members are asked to observe that it is not at present intended to publish any other notification of the programme than that just mentioned.

We extend a cordial welcome to Mr. P. Linklater, of the Sloane School, Chelsea, and to Mr. George Lovesey, of Fulham Central School, who have recently taken up the duties of Treasurer and Assistant Treasurer respectively. We wish them a long and successful tenure of office, and thank them for coming forward to fill these offices. From the point of view of the Association, the advantage of having two officers is that, generally speaking, they are not likely to retire at the same time, and thus continuity in the management of the Association's finances is assured.

Many inquiries have reached us in the course of the present year from members and others who contemplate visiting Germany in order to acquire the language, and who ask for the names and addresses of suitable families with whom they could stay. At present we are unable to give any effective assistance to such inquirers. Political obstacles appear to be negligible; there is perhaps less likelihood of unpleasantness than before the war. But difficulties as to food, servants, and housing are much more acute than in England. German families express the fear that English visitors will be 'anspruchsvoll,' and will in practice require all meals to be cooked for them separately. Housing is severely rationed in many, if not in all districts to one room per head for all purposes. Thus a family of five, for instance, inhabiting a seven-roomed house, may be forced to give up two rooms to any strangers who may be imposed on them, irrespective of the householder's likes or dislikes, and even if the flat or house has only one entrance. 'Spare bedrooms' are therefore for the present, at any rate in many places, pretty completely a thing of the past, and English visitors to Germany will be well advised to rely only on hotels.

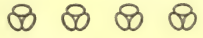


In the Mediæval and Modern Languages Tripos last June 138 candidates passed: of these 17 obtained a first class, 82 a second, and 39 a third. Six who failed were excused the special examination in Modern Languages. This latter examination for the ordinary B.A. degree was passed by 50 candidates, of whom 42 took French, 4 German, and 4 Spanish. When two languages were offered in the Tripos, the favourite combinations were French with German and French with Spanish, which were offered by 14 candidates in each case. Seven candidates took French with Italian, and 3 French with Russian. Of single languages, the order of preference was French, Spanish, German, Italian, Russian.



Many members of the M.L.A. have at various times expressed interest in Norwegian language questions, and we are happy to announce that an article by Mme. Linge, of Christiania University, on 'The Growth of the National Language Movement in Norway,' will appear in our December issue. Dr. Ad. Ferrière, the eminent Swiss authority on pedagogy, has honoured us with an article on the Teaching of Languages in the light of the latest developments in psychology. Miss Gwendoline Davies, a member of the Association, now residing in America, has furnished an arresting account of the position of Modern Languages in the United States. Miss Davies has not only, as a visitor, investigated conditions in a large number of schools, she has also spent many months in teaching languages in a typical American college. The

recent international congress held at Calais by the New Education Fellowship, a congress attended by representatives of no fewer than sixteen nationalities, finds an interesting echo in our pages. The Modern Language Association had the honour of furnishing, in the person of Mr. Cloudesley Brereton, one of the opening speakers. Mr. Brereton's address will be found on p. 26. Owing to the pressure on our space in this number, several reviews of recent books are unavoidably left over until December.



The present issue of MODERN LANGUAGES is the first of a new volume. We should like to express our very real gratitude to the many contributors, official and unofficial, anonymous and named, who have made smooth the path that the editor entered last November with much trepidation and misgiving. And especially do we desire to thank Mr. H. J. Chaytor, of St. Catherine's College, Cambridge. Mr. Chaytor's services as director of the panels of reviewers, services rendered with so little ostentation and with so much effect, have been of inestimable value. We are all the more delighted to publish in this number an article by Mr. Chaytor in that it gives us an opportunity of thanking him.

E. A. C.

Les Types psychologiques et l'Enseignement des Langues.

L'ÉTUDE du subconscient est en voie de bouleverser la psychologie traditionnelle et, par là, l'éducation elle-même. Lorsque la théorie change, la pratique la suit, car une théorie juste est la fille de faits bien observés et bien coordonnés; mais elle est aussi la mère d'autres faits: actes nés de la volonté consciente et réfléchie de l'homme. Afin de conserver et d'accroître si possible la puissance de son esprit, l'homme cherche à mécaniser les activités inférieures de son être physique et psychique. Son effort consiste à accroître sa capacité à l'effort, et, pour cela, il tend à mettre en pratique la formule de l'économie bien entendue: le plus d'effets utiles pour le moins d'efforts inutiles.

Or un grand pas vient d'être fait pour coordonner les données de la psychologie et rapprocher l'éducation pratique de ce qu'on a appelé *l'école sur mesure*—c'est-à-dire l'école où l'enseignement serait adapté aux besoins des types psychologiques divers. Je ne craindrai pas de dire que la psychologie se trouve à la veille d'une phase nouvelle, comme la botanique au temps de Linné ou la zoologie au temps de Cuvier.

La classification des types psychologiques d'après les facultés fonda-

mentales—sensorialité, imitation, intuition, raison—a son origine dans les études des psychiatres français Charcot et Liébeault, dans celles de l'école psychanalytique de Freud, dans les constatations de Coué, de l'école de Nancy, et surtout dans les travaux du Dr. C. G. Jung, de Zurich, qui ont ouvert la voie où s'engage aujourd'hui la psychologie.

Voici en deux mots le principe de cette classification : de 0 à 6 ans, chez l'enfant, c'est l'éducation spontanée des sens qui domine ; de 6 à 12 ans environ, c'est l'imitation ; de 12 à 18, la phase de la puberté et le réveil psychique de l'adolescence se caractérisent par la prédominance de l'intuition, chez ceux qui dépassent les deux stades primitifs ; enfin, de 18 à 24 ans, dominent chez beaucoup de jeunes gens le rationalisme et l'intellectualisme. Voilà le cadre. Supposez maintenant qu'il y ait arrêt relatif d'évolution à un âge donné : la faculté dominante, à cet âge-là, dominera toute la vie. L'évolution décrite ici subsistera, mais sera subordonnée à la domination de cette faculté. Ou, si l'on considère la caractéristique d'un être comme donnée *a priori*, par l'hérédité, on dira qu'il atteint la plénitude de son expansion à l'âge où domine momentanément la faculté qui est et qui restera la dominante permanente de son caractère.

On peut subdiviser ces étapes. On peut considérer des facultés secondes, autonomes en partie, mais, en cas de conflit entre différents mobiles d'action, subordonnées à la faculté première.

Ainsi jusqu'à 4 ans, l'enfant est un sensoriel pur ; de 4 à 6 ans, il est un sensoriel imitatif ; de 6 à 8 ans, un imitatif encore sensoriel ; de 8 à 10 ans, un imitatif pur ; de 10 à 12 ans, un imitatif intuitif ; de 12 à 14 ans, un intuitif imitatif, et ainsi de suite. Les " intellectuels " sont en général des intuitifs rationnels (dominante à 16 à 18 ans), des rationnels intuitifs (18 à 20 ans) ou des rationnels purs.

Chez chaque individu, après les deux facultés principales, il y en a une troisième au service des deux premières ; la quatrième sert de faculté compensatrice, à l'état plus ou moins indifférencié, à moins que, refoulée, elle ne se venge en causant des troubles nerveux.

Il va sans dire que les chiffres donnés pour les âges sont des moyennes qui peuvent être dépassées dans les deux sens par certains individus. Je laisse de même de côté ici toutes les variations des types principaux. L'essentiel que j'ai esquissé ici ne vaut qu'à titre d'indication générale.

De ces constatations découlent pourtant déjà quelques conclusions utiles. Jusqu'à l'âge de 12 ans, l'enfant est un imitatif : usez donc de sa mémoire, qui en est à son point culminant, mais ne le faites pas raisonner sur des données abstraites, sauf s'il y est porté lui-même. Or des observations faites à l'Institut J. J. Rousseau (École des Sciences de l'Éducation de Genève) tendent à montrer que c'est, en moyenne, vers l'âge de 11 ans ½ que l'enfant demande des règles et y prend intérêt. Prévenir ce

besoin de l'esprit, le satisfaire trop tôt, avant que l'appétit soit éveillé, c'est provoquer le dégoût, pour longtemps ou pour toujours.

Dès 12 ans, l'intuition domine : elle ne déduit pas encore la loi universelle, mais elle la cherche et la devine. Dès 16 ans (intuition rationnelle) elle en fait son objet de prédilection, à moins qu'on ait tué ce goût spontané en cherchant à le satisfaire prématurément.

Mais ici une observation s'impose : dans une nation qui compterait entre 110,000 et 120,000 individus adultes, on compterait, en gros, 100,000 sensoriels, 10,000 conventionnels (ou imitatifs fixés), 1,000 intuitifs et 100 rationnels. Ces types ont arrêté leur faculté dominante à l'âge respectif où cette faculté se trouvait prépondérante. Qu'en conclure ? Aux sensoriels, ne vous donnez pas la peine d'enseigner les langues, à moins qu'ils n'aient le minimum de faculté d'imitation, donc de mémoire, pour les apprendre ; aux conventionnels, donnez votre enseignement en associant les mots et les tournures aux gestes et aux objets, mais sans, ou presque sans traduction (intuition) ou grammaire (réflexion, raison), et cela même s'ils ont dépassé 12 ans.

En somme, seuls les intuitifs et les adolescents qui deviendront des types rationnels méritent l'enseignement approfondi, qui culmine dans la traduction et l'usage de la raison réfléchie. Pour les autres, c'est peine perdue. Cette suppression d'efforts inutiles n'accroîtra-t-elle pas la valeur des efforts utiles, dépensés à bon escient ?

Je conclurai en disant que, pour la plupart des enfants, pour tous les sensoriels imitatifs, tous les imitatifs proprement dits et les autres à leur étape imitative, ce n'est pas la " leçon de langue vivante " qui sera fructueuse, mais " le bain de langue " : séjour à l'étranger ou, si ce n'est pas pratiquement possible, série intensive de " vie " en langue vivante, plusieurs heures par jour pendant plusieurs semaines consécutives, quitte à interrompre tout à fait, durant quelques semaines et à reprendre plus tard, par périodes de moindre durée. Ici encore on obtiendrait beaucoup plus d'effets utiles pour beaucoup moins d'efforts inutiles.

Que le lecteur veuille bien excuser ce que ces lignes ont de fragmentaire et, par place, d'hypothétique. Pour se faire comprendre on est obligé de styliser, de simplifier les choses. La réalité, elle, est infiniment variable. Inspirons-nous, dans la pratique, de la théorie et de l'expérience, et chacune des deux enrichira l'autre pour le plus grand bien de notre perfectionnement propre et de notre action sur l'enfance.

AD. FERRIÈRE,
Docteur en Sociologie, Directeur du Bureau international des Écoles nouvelles (Blonay, Switzerland).

Among the Basques.

THE Cantabrian mountains which furnish the north coast of Spain with its rugged bastions are intersected from time to time by valleys felicitous with foliage where streams run down to the sea. At each of these small river mouths a fishing village has grown up, and where the set of the tide and the lie of the shore produce a sandy beach, villas and hotels have come into being. Zarauz, Zumaya, Deva, Ondarroa, and other hamlets thus provide a resort for families who flee the tropical summers of Andalusia and Valencia, and do not care for the expense and fashion of San Sebastian or Santander. Any one of these beaches provides the same scene: a line of bathing huts, shifted when necessary by a yoke of oxen; a line of *toldos*, simple awnings, under which stout parents sit and gossip eternally over eternal knitting; in the sun, the usual crowd of children, occupied with their own concerns, and continually interrupted by yells from the line of *toldos*: 'Maria Teresa, ven aquí!' Maria Teresa waddles steadily in the direction of the sea, in quest of the mud or water essential to her architectural designs; a nurse or mother breaks rank from the line of knitters, and hauls her charge, screeching like a cormorant, into the safety area. Lines of posts provided with ropes extend into the sea, and to these timid bathers cling under the eye of the *bañeros*, the bathing men, who spend whole mornings in the water in charge of the helpless. Juanito, æt. four, has been ordered sea-bathing by the doctor in Seville, so his nurse brings him down to the water, sometimes all smiles and more often *multa reluctantem*, hands him to the bathing man, and waits until the rite has been accomplished.

After a lunch of considerable dimensions, the *forasteros* of maturer years go to sleep; their juniors play about the *alameda* under the trees, or go for walks on the slopes of the surrounding hills. At any time in the afternoon you may find groups of girls steadily knitting and pursued or accompanied by sleek youths, who affect the knut coiffure and an English style of dress, and apparently do nothing and want to do nothing from morning to night except to hang round the girls, smoke cigarettes, and play weird games with strange picture-covered cards. As night falls, chairs are dragged into groups, and *tertulias* are formed. It is a mistake to suppose that a German *Kaffeeklatsch* or an Irish Board of Guardians provides the most clamant instances of simultaneous conversation; the efforts of these bodies compared with the conversation of a *tertulia* of Southern Spaniards are but as whisperings faintly borne upon the breeze. The uproarious equanimity of a *tertulia* is not disturbed even by the performances of the local band, which discourses waltzes and one-steps, the part-writing of which seems to have been conceived in the interests of the bassoon and cymbals.

The natives of the place seem to regard these people not only as *forasteros*, strangers from other towns, but also as *extranjeros*, strangers in a strange land. This is the country of the Basques—hardy fishermen and industrious farmers, with athletic tendencies, in strong contrast with the sedentary habits of the visitors. You may occasionally see a native tearing furiously along a dusty road with a crowd of perspiring supporters tailing out behind; he has bet somebody ten duros that he will run to the next village and back in half an hour, and his friends have come to see him through. The village sends a *trainera*, a crew of rowers, to compete in the regattas held at Bilbao and San Sebastian, and duros are again the prize. Then pelota has its court in every village of any size, and most of the male population seem to play; small boys play pelota in the street against any blank wall they can find. These differences between the Basque and Spanish characters are maintained by the existence of the Basque language, which is more widely spoken here than Welsh is in Wales. Practically every inhabitant is bilingual, and the village schoolmistress avers that many of her pupils come to school knowing little or no Spanish, which is the medium of instruction. There is a tradition that Basque was the language spoken in the Garden of Eden; this theory, however, is contradicted by the schoolmaster, who asserts that all his countrymen go to Paradise because the devil has never been able to learn Basque, and a very superficial study of the language will enable you to appreciate the devil's difficulties.

Though the cause of Don Carlos is dead as mutton, there is a strong separatist party in the Basque provinces, with a policy now based upon 'cultural' arguments. The movement has many points of resemblance to that of Catalonian separatism, and the attitude of the central Government towards it is not always tactful or conciliatory. Mine host of this hotel is a strong separatist, and will declaim at length, if you give him any encouragement, upon the iniquities of a Government which desires to slay the sacred Basque language. Two of his friends attended a *mitin* (meeting) to discuss the possibility of founding a Basque University, and were ill-advised enough to shout 'Gora Euzkadi Azkatuta' (Long live Basque liberty); whereupon they were haled before a distant court at vast inconvenience to themselves, with contumely appropriate to captured pickpockets, and when they got there were contemptuously dismissed with a caution. Apart from these pinpricks, the Basque dislikes the dual control, symbolized by the conjoint presence upon railway platforms of the grey-uniformed civil guards and of his own red-trousered police; he denounces the central Government for incompetence, for gerrymandering local elections in the interests of anti-Basque candidates, for appointing local officials and teachers who do not speak his language, and regrets the loss of the old *fueros*, which secured his practical independence. The separatists have no wish to break away from Spain; such

a policy would be absurd, as their prosperity is bound up with the commercial future of the country; their aim is to secure recognition as a unit, and a larger measure of local self-government. As there are now no dynastic considerations of moment, the 'cultural' argument is emphasized.

The band has gone home, but under the electric lights of the *alameda* the steady roar of conversation rises against the sonorous diapason of the sea. Under the starlight looms the bulk of a wooden ship almost ready for launching from the local slipway; the builders have painted in her name, *Irurat Bat*, 'Three in One,' an omen for the future of Basque, Catalonian, and Spaniard.

H. J. CHAYTOR.

Grammatical Inaccuracy.

No one denies that there is too much grammatical inaccuracy in the modern foreign language classroom, and that it often makes itself unpleasantly conspicuous in examination results. Also, no one supposes that the nuisance can be suppressed; it can only be abated. The problem that faces us is how to achieve the progressive reduction of inaccuracy up to the point where further reduction is arrested by the conditions of instruction, such as teaching time available, size, composition, and natural capacity of the class, qualifications and natural capacity of the teacher. All these are factors which, at any given time, have to be accepted and made the best of. When a teacher returns to his work at the beginning of term, they are there, and cannot be altered. Let us, then, set them aside, and, while bearing in mind that they condition success, consider what other factors enter into the cause of failure.

We may at once dismiss as irrelevant the notion that inaccuracy is peculiar to any method *as now practised;* it is found in the classroom of teachers using the Direct, the Mixed, and the Old Methods. We may also dismiss the notion that it is due to the preaching of the leading advocates of the Direct school. Contrary to the assertions of some of its opponents, the founders of the Direct movement have never ceased from the time of Viëtor up to the present to insist that grammar must not be neglected. The evidence for this is on record and indisputable. The neglect of grammar by certain of the Direct Method teachers has been a violation of one of the first principles of the method. The makers of the method are just as much believers in the necessity of insisting on grammatical instruction as the most confirmed believers in the Old Method. They differ from them in their view of what in the grammatical instruction it is vital to insist upon.

It will help us if, to begin with, we get clearly before us the nature of a grammatical inaccuracy. It is for practical purposes the use of a wrong inflection of a word, and of a wrong ordering of words in the sentence;

it is a failure to make a correct substitution and a correct arrangement. A pupil who wrote *Je lui la donnai* instead of *Je le lui donnai* would be making both an error in inflection and arrangement. What we want is that in speaking or writing he should get both inflection and ordering right, and not only so, but that the use of the right form should reach the stage when it becomes habitual. We should have a right to be thoroughly satisfied if the pupil came to find it easy to use the correct form and an effort to use the wrong; if he found it as awkward to utter *Je lui la donnai* as he finds it awkward to say *I it him gave;* if, in short, he had acquired a correct speech habit, a neuro-muscular co-ordination that resists disturbance.

It is helpful to regard learning to speak and write a foreign language as essentially an acquiring of new sets of speech habits—new habits of pronouncing, of spelling, of word changes, and of construction. Our business as teachers is to see that, as far as the conditions of our work permit, these speech habits are acquired correctly and become fixed.

Now speech habits, like other habits, are learnt by practice. But practice is not all. Unless much time is to be wasted in unlearning what has been incorrectly learnt, the *doing* must be preceded by an instruction as to *how to do*. The grammatical rule is such an instruction. Its function is to serve as a guide to doing. When by practice the correct doing, the correct speech habit, is fixed, the rule has obviously served its purpose, and may be dispensed with, the practical end in view being the actual doing, and the instruction as to how to do being but a means to that end.

This way of looking at the matter is helpful, because it places rule and practice in their right relation for teaching purposes. It is a relation that was not clearly seen by the Old Method teachers; they stressed the instruction, and attached relatively small importance to practice. The vital mistake at present committed is still not to carry the practice up to the point of *fixing* the habit, and this will not be cured until it is grasped that it is speech habits that we are out to get formed—that in teaching self-expression in a language we are teaching to do, and that correct doing is learnt by correct doing, guided by rules.

It is precisely in the formation of speech habits that the oral method is of such value, especially in the earlier stages. The rapid give and take of question and answer in the foreign language not only provides the maximum of practice of the language in the minimum of time, but it also ensures the direct association:

Teacher: Je vous donne une plume. Qu'est-ce que je vous donne?
Pupil A: Vous me donnez une plume; vous me la donnez.
Teacher: Qu'est-ce que j'ai donné à A?
Pupil B: Vous lui avez donné une plume; vous la lui avez donnée.

And so on in every variety or form. Granted all this, what we have

as teachers to work for is a technique for the practice of each grammatical form—that is, we have to exhaust the possible forms of practice for each, and then by repeated experiment under uniform conditions to test their relative value until we attain—in so far as it can be attained—that method which fixes the habit in the minimum of time. And into this process, let us add, the much neglected technique of spaced revisions has to play its part. It appears to be established as a credible hypothesis that a class will after an interval of time—say two days—know or do what it has been taught better than at the end of the lesson in which the teaching was given, and that without any intervening instruction. If this is so, there must come at some period after a lesson a moment of maximum efficiency; and it seems to follow that revision will be most effective if it occurs at or about that moment. This suggests a large field for experiment, having for its object to determine not only when the first revision should occur, but the following. It also raises another question: that of whether, in order to fix a habit, a number of short repetitions at determined intervals are more effective or not than a few repetitions with more time given to each. It is a matter with which the Research Committee of the Modern Language Association intends to concern itself. It is a matter of recognized practical importance and one in which it may be hoped that the Committee will receive every encouragement and help from the members of the Association. It needs it, for the difficulties created by lack of time and means and experience that it has to face are enough to shake the persistency even of the most persistent.

A remark in conclusion. It is obvious that, until a technique of instruction has been worked out, until, at least, we are considerably more advanced than at present, the attempt to teach inflection and construction in such a way as to achieve habit fixation in the majority of the members of a school class may mean a curtailment of the amount taught. It has often occurred to me that, as it is, more is exacted by examining bodies than can properly be coped with in most classrooms; and that the grammatical inaccuracy complained of by examiners is perhaps partly due to an error of judgment on their part. I venture this tentatively as the view of one who has not only had considerable experience as a teacher, but a still longer experience as an examiner.

F. B. KIRKMAN.

Modern Languages in the United States.

AFTER spending fifteen months in the United States—during which time I have visited many High Schools, Colleges, and Universities to observe methods of Modern Language teaching, and have also taught for seven months in an American College—I am asked to tell you something about Modern Language teaching in this country. As it would be

impossible to cover all the ground in one letter, I will give some general information about Modern Language teaching in High Schools.

I have visited a great number of High Schools in New York City. Chicago, and the States of Maryland, Pennsylvania, Iowa, and Kansas, American High Schools are usually coeducational, though in New York and some of the larger cities there are a few separate schools for boys and girls. However, even in New York, separate schools are the exception rather than the rule, and in the West and Middle West, separate schools are practically unknown. All education in America is free, or perhaps I should say that anyone who wishes can have free education, from the Elementary, or Grade School as it is called, through the High School to the University. American Grade and High Schools are classed together as the Public Schools, and these are all free, except for a pupil who wished to attend a High School outside his own district, in which case he pays a small tuition fee. There are a few High Schools which are 'practising schools,' or model schools connected with Universities—for example, the Horace Mann High School in New York, connected with Columbia University, and the University High School in Chicago, connected with Chicago University, where the pupils pay fees. These fees are sometimes heavy—$315 (about £63 at the normal rate of exchange) being the tuition fee alone at one school. It was my impression that the Modern Language teaching in these schools was of an exceptionally high order, as a University Professor is usually the Head of the Department, but that the discipline was not as good as in the Public Schools.

In every State there is a State University, where all residents in that State can have tuition absolutely free, except for a laboratory fee for science students. I may add here that it is a very common thing for students to 'work their way through school,' as they say, and with the democratic spirit of the Americans no one thinks any the less of them. However, I was told that in the larger Universities they are not asked to join the somewhat exclusive fraternities and sororities which are a great feature of American scholastic life. Thus one often hears of High School pupils who live in a rural district 'working for their board and room' in a High School town, and of University students working in the Students' lunch-room, as they do in Chicago.

The American educational system is much more rigid than ours—eight years of Grade School and four years of High School being the general rule. Children attend the Grade Schools from six to fourteen, and must have completed their eight grades before they are allowed to enter the High School. Then they have a four-year course in High School, when they 'graduate,' and can enter a College or University. Thus they rarely begin 'Secondary School' subjects—languages, mathematics, etc.—before the age of fourteen. In the case of Modern Languages,

the English method of beginning French at ten or eleven seems far preferable, as a pupil of fourteen finds it more difficult to learn to speak, and is more self-conscious. It is my impression that, except in the very best schools, the teachers do not lay special stress on the spoken language, as America is so far from France that the vast majority of pupils are never likely to make practical use of it. At the age of fourteen they take up a course of language study, which lasts four years at most, but as a rule only three years. In fact, 50 per cent. of High School pupils have only two years' instruction in a foreign language. However, they manage to cover a great deal of ground, and are expected to do much more in the time than are our English pupils. A second-year French class in America is not comparable at all with a second-year class in England. This, of course, is partly due to the fact that they are more developed mentally when they begin a foreign language. Their teachers, however, realize that there is too much 'cramming' in Modern Language teaching here. The Head of the French Department in one of the largest New York High Schools, after a visit to Europe, wrote the following:

> We, in our New York schools, attempt far too much; we never give our pupils the joy of possession; we hurry them on from difficult tasks to more difficult tasks, with the result that in the end they have acquired neither an adequate knowledge of the language, a taste for foreign literature, nor a desire to continue their studies after they leave school. In fact, we try to teach them in one term almost as much as European schools teach their pupils in one year.

In the Syllabus for High Schools issued by the Department of Education the general aim in the teaching of modern foreign languages is stated as follows:

> The general aim in the teaching of Modern Languages in the High Schools of New York City is to effect that thorough mental discipline imparted by a study of grammar, idiom, and syntax, and to so develop that ready and accurate facility of ear, tongue, and eye that, all combined, will make the present and future use of the language and progress therein both possible and certain.

In the various High Schools I visited, I only rarely found the direct method used entirely. In a few schools it was used very successfully, but on the whole American teachers modify the direct method considerably. In the same Syllabus previously quoted, the teachers are given this counsel:

> The medium of instruction should be the foreign language to a good extent. However, the teacher will do well to heed the instructions given by a Minister of Public Instruction of Austria-Hungary to the foreign language teachers of the dual empire in which so many tongues and dialects are spoken.

The teacher of modern foreign languages should use as much as possible the language which is the subject of study; he should use as much as is necessary the language of the pupil; but he should never forget that he must at all times be intelligible to the pupils.

In many of the good New York High Schools there were several teachers of French nationality, and in one excellent school all the teachers of French were of French nationality except one; but in the schools of the Middle West, where the vast majority of teachers are American, many of them have never even visited France.

Prior to the war, German was the chief Modern Language studied, and in High Schools outside of the large cities German was often the only Modern Language offered, and French was left severely alone. After America entered the war, however, the teaching of German was forbidden in many places, and where it was not actually forbidden there was such a strong feeling against the teaching of the language that now German is very little taught in the schools. French and Spanish are taking its place, and there is a great dearth of qualified teachers of these languages. Just now the teaching of French is, on the whole, not of a very high order, owing to the fact that there were insufficient trained French teachers to supply the demand. Often a German specialist is obliged to teach French, Spanish, or Latin instead of German, and this state of affairs is naturally very unsatisfactory. The feeling against German was so high after America entered the war that it is not uncommon to hear of German books and German pictures from the German classrooms being publicly burnt. The propaganda against the study of German has borne much fruit. Pamphlets by well-known educationalists were written, such as, *Why teach or learn the German language?* They argue that, outside of a few outstanding works, German literature has produced nothing of great value to the world; that German is not invaluable as a mental discipline, and makes for indirectness rather than directness of expression in English; that the German scientific works which may be necessary are being translated into English or French; and that German is not necessary for commercial purposes.

One writer thinks that instruction in German should never again be permitted in schools.

> 'At least let us wait five years and see what happens,' writes another. 'If then Germany has shown herself repentant and reformed in truth, we *may* re-establish the teaching of German in our High Schools, *provided* it be taught from books from which all propaganda has been eliminated, and under close restrictions as to who shall teach it. Let none who at any time in the past five years defended the acts of Germany be allowed at any time in the future to resume the teaching of German.'

Several of the High School Principals whom I met, very much deprecated this short-sighted policy, saying that henceforward America would be dependent on Germany for news of politics, commerce, and finance in that country.

One good result of this movement, however, is that French is coming into its own in America, and is taking a much more important place than it ever has done before.

The tide of popular favour has also been turned towards French through the war, as so many American soldiers wished that they had had even a slight knowledge of French when they were 'over there.'

Let us hope that this zeal for the French language will be permanent, and that in the future it will hold the place it deserves among Modern Languages.

GWENDOLINE DAVIES.

TABOR COLLEGE, IOWA.

New Gatherings from Spain.

AMONG the many difficulties confronting those of us who are endeavouring to establish Spanish studies securely and permanently in this country the most formidable is probably that of distance: geographical distance—for our pupils, and even our teachers, cannot always afford to spend vacations in Spain, still less to study there or to visit the many widely different parts of the Peninsula; and that other distance, of habit and temperament, as hard to overcome as to measure, which prevents the one nation from seeing the other's point of view. 'He knows Spanish, but he does not know Spain,' said that shrewd philosopher, Don Miguel de Unamuno, to me once of a famous scholar and writer. The phrase has remained in my memory, and my greatest fear is that it may become true of those students who for lack of opportunity are unable to see as much of Spain as they could wish.

The popular idea of the Spaniard, from which most learners start, has all the force of tradition, and is by no means easy, for all its absurdity, to uproot. Mr. J. B. Trend, in a book just published by Messrs. Constable,* has made a determined effort to present Modern Spain. His book consists mainly of articles reprinted from various journals; it is consequently something of a medley, and the Catalan question receives perhaps more space than it deserves. When that is allowed for, it may be said without fear of contradiction that the book is well conceived and well planned.

Mr. Trend is concerned partly to tell us what a band of intellectuals in Spain are thinking and doing, and partly to show us glimpses of Spain as he has seen it. Of the first of his aims little need be said here. If the

* *A Picture of Modern Spain: Men and Music.* Constable and Co. 1921. 15s. net.

work of 'Don Francisco' (as that great modern educator Giner de los Ríos was styled) is not so well known among us as one could wish, the more recently founded *Junta para Ampliación de Estudios* with its hostels in Madrid, its *Centro de Estudios Históricos*, its lectures and its publications, are familiar to all who teach Spanish and most of those who study it. Don José Castillejo, the secretary and the soul of the *Junta*, to whom Mr. Trend pays a well-merited tribute of admiration, knows England as well as he speaks English, and is always sure of a hearty welcome whenever he comes to visit us, as he has recently done.

I will only say that, in making his points, Mr. Trend is sometimes a little too anxious to make them well. He has evidently suffered from the *Biblioteca Nacional*, for instance, yet there are facilities for work there which perhaps, as he does not mention them, he has never discovered. Nor is it quite fair to compare the small *Residencia* library (or rather reading-room) at Madrid with a large provincial university library, which shall here be nameless, where Mr. Trend describes his experiences thus:

'I asked the priest in charge if I might see the catalogue. "See the catalogue!" he said, in a horror-struck voice; "see the *catalogue!*" He was as surprised and pained as if I had asked him to show me the Mystery of the Stigmata or to give a demonstration of the Seven Deadly Sins.'

Now I know that 'priest in charge,' and I strongly suspect that the footnote to Mr. Trend's anecdote means that the catalogue has no longer any secrets for him. We students of Spanish owe more than we can well repay to the kindness of the ever-helpful librarian in Spain.

* * * * *

But it is when Mr. Trend shows us Spain, its gardens, and its music, that he is the most attractive, and it is for this reason that I urge all who would know the Peninsula to study his picture. The informative chapters on Pérez Galdós, Pío Baroja, and Spanish theatre music will probably be as widely read as any in the book, but it is the glimpses of Granada, Elche, Tarragona, and Zaragoza which will live longest in the memory. Who that has travelled over the bleak wastes of Castile and reached the luxuriant gardens of Seville or Málaga can fail to realize the infinite number of such impressions which we need to assimilate before we can even begin to 'know Spain'? Some of these impressions we now have given us. We are taken to the palm-groves of Elche:

'From the tower of the cathedral you look down on the flat roofs of an Oriental city, with the palms, the desert, the mountains, and the distant sea, and can almost believe that you are in one of those pictures of the Holy Land in the books which good children used to look at on Sundays.'

And then there is unrolled before us, for the first time, that strange 'mystery' which is sung in the cathedral of Elche on the eve and festival

of the Assumption, and which many of us will never hear for the prosaic reason that we have not the courage to face the heat and dust of that tropical corner of Spain much later in the summer than the beginning of May!

All Mr. Trend's sketches are strikingly individual, and those who hope to visit his favourite spots will wish to keep this book in order to compare his impressions with their own. I own to a little disappointment at a certain brusque dismissal of *Nuestra Señora del Pilar* at Zaragoza as 'the ugliest church that I ever was in; there is nothing noble about it'; but the contrast with the *Seo* is illuminating, even if one is suspicious of the antithesis: '*La Seo* has much which can make it beautiful, and besides that, you feel that it has the love of the people of Saragossa, while *El Pilar* only makes them afraid.'

Again, one of the author's finest chapters, entitled, 'Music in the Gardens of Granada,' deals with an experience which will remain as almost unique in the memory of anyone to whom it has been granted. It must be read in Mr. Trend's own words to be realized. But an introductory paragraph deserves to be quoted in part as expressing more exactly than any lines I know what I believe to be the most common experience of a stranger visiting the Alhambra for the first time:

'In the day-time the Alhambra is difficult to understand. It is too strange, too remote to be completely intelligible. My vision is somehow set at the wrong angle, and I have never been able to adjust it. . . . I can hardly see the Moorish kings there, although there is a fresco of them in one of the ante-rooms of the Court of Lions. The surpassing loveliness of the views from all the windows, and the matchless beauty of the gardens of the Generalife are the only parts which have any meaning. Most of the buildings seem to have no foundations, no reason. . . . *It was always with a sense of relief that I went into Charles V.'s palace—a noble example of real architecture.*'

The italics are mine, and I hasten to add that personally I enter the palace in question with a very present sense—not of relief, but of the dreadfulness of muscular Christianity as applied to architecture. But the phrase nevertheless rings true. The reader may wonder rather fearfully with what sense the author enters the Christianized mosque at Córdoba, and what he thinks of the cathedral proudly erected in Granada by the conquerors, the more so as Mr. Trend is equally frank about the noble cathedral of Tarragona ('I shuddered. The beautiful Renaissance sculpture on some of the tombs was not enough to make up for the dreariness of the place, and I fled to the cloisters'). Yet the reader follows this guide with an interest which probably no other single Englishman has yet inspired in him: round the Alhambra walks which overlook the 'pale walls and dark gardens' of the Albaicín, 'with here and there a pointed cypress and

the steady glow of not too many lamps'—a moonlight experience of unbelievable beauty. Or he will wander with him into the Tarragona cloisters, whether or not from the same motives, and the parable of his guide's imagination will force itself into his memory as he looks curiously at the grotesque scenes sculptured on the pillars:

'The cloister seemed to be a picture of the life of Tarragona throughout the ages. Men and women entered it from the darkness of the cathedral. They met with constant diversions as they walked round it—beautiful or amusing things to look at, queer shrines and superstitions, and a place where they made appointments. But they were led back to the door by which they had entered, the door with the beautiful, grotesque, foolish carvings; the door which they could not see until they came right up to it, and which led to the dismal singing and the blackness: "Down to the lamentable house of death." There was the other door which led out into the sunlight; but they had passed it by at the very beginning, and it never occurred to them now that there might be another way out.'

Mr. Trend leaves us at Tarragona, but it must not be for long. We who are struggling with examination papers and vacation courses need the inspiration which a book like this can give. We are encouraged by the non-inclusion of a certain article on Sevillan music to hope that a second volume may be in the making. And in that case we beg Mr. Trend (in spite of our criticisms) to be our guide once more—even if he has to postpone being our mentor until he produces the substantial and well-documented study of which the excellent treatment of the Catalan question gives promise. E. ALLISON PEERS.

Chronique de France.

RENTRÉE.

VOICI terminée la période des vacances, et voici que Paris s'apprête, une fois de plus, à revivre. Le temps magnifique dont cet été nous fut prodigue jusqu'en son arrière-saison et la chasse, qui bat son plein, retiennent bien encore un certain nombre de Parisiens éloignés de leur bonne ville, mais facultés et lycées n'en ont pas moins rouvert leurs portes, les théâtres préparent leur saison d'hiver et les auteurs vont lancer leurs dernières productions. Le cœur et le cerveau de la France sortent du sommeil réparateur qu'ils s'accordent tous les ans. Profitons de ce réveil pour passer très rapidement en revue les perspectives qu'il nous offre.

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Dans l'enseignement je n'aperçois que peu de choses à signaler. Les cours de vacances organisés à la Sorbonne pour les étudiants étrangers ont été particulièrement importants cette année, les sujets traités

heureusement choisis et les professeurs pris parmi les plus qualifiés. Aucun examen n'a été prévu à la fin de cet enseignement, aucun diplôme, par conséquent n'a été délivré. Un certificat d'assiduité est le seul témoignage que les auditeurs attentifs auront emporté de leur travaux. On peut le regretter, et je suis certain que le moindre examen sanctionnant plusieurs mois d'efforts et un diplôme consacrant les progrès accomplis seraient non seulement bien accueillis de tous les intéressés, mais encore présenteraient pour eux une réelle utilité. Il y a là une lacune qu'il faut espérer voir se combler l'an prochain.

La réforme de la Licence-ès-Lettres (plusieurs certificats séparés au lieu d'un examen unique ; distinction entre la licence d'enseignement et la licence d'instruction générale supérieure), après avoir fait couler beaucoup d'encre et soulevé des discussions parfois ardentes, semble être désormais entrée dans la tradition universitaire. On attend avec un intérêt très vif et une certaine impatience une autre réforme, beaucoup plus vaste et grosse de conséquences, car elle se répercutera sur tout l'enseignement secondaire : celle du baccalauréat. Le Conseil supérieur de l'Instruction publique a été saisi, il y a quelques mois, de la question par le Ministre ; chacun de ses membres a dû fournir son avis. Nous ne connaissons pas encore le résultat de cette enquête, et la décision ministérielle est pendante : je ne puis donc que vous promettre d'y revenir en temps opportun. Je veux seulement indiquer aujourd'hui que la question peut, en résumé, se poser ainsi : n'y a-t-il pas lieu, à partir de la 3ième, d'abandonner le système actuel des cycles—ou de spécialisation précoce aboutissant à quatre 'bachots' différents—pour en revenir au système d'il y a quelques vingt ans, dans lequel la part des études dites 'classiques' (latin et grec) était prépondérante ? Vous voyez que le problème est d'importance.

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En littérature, l'activité n'a pas repris et le *far-niente* des beaux mois passés se fait encore sentir. Les libraires n'annoncent pas pour le moment de nouveautés sensationnelles, et se contentent d'abaisser légèrement le prix des livres. On voit réapparaître des collections à fs. 1.50 et le roman à fs. 6.75 ou fs. 6.50 introuvable depuis trois ans, est revenu. Il faut se réjouir franchement de cette baisse et surtout souhaiter qu'elle devienne encore plus sensible. Combien de développements intellectuels n'ont-ils pas été entravés, en effet, depuis quelque temps, par cet obstacle insurmontable du livre trop cher ?

Il y a trois ou quatre mois, une revue nouvelle importante est née : la *Revue de France*, dirigée par le romancier Marcel Prévost, Académicien. Rédigée et soutenue par ceux que le consentement mutuel qualifie en France d'"éminents," chacun dans sa spécialité, cette revue est, à la fois, littéraire, politique et économique. Son succès semble s'affirmer, et la

Revue des Deux Mondes ne doit pas voir sans une certaine amertume les progrès de cette jeune rivale qui lui rappelle, un peu durement, le temps, déjà bien lointain, où M. Buloz, son fondateur, présidait, dans les salons éclairés du Second Empire, à ses débuts étincelants.

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Dire des théâtres de Paris qu'ils ont fait leur réouverture n'implique nullement qu'ils aient commencé leur saison. Il est d'usage, en effet, pour les directeurs, d'attendre la période décembre-janvier avant de 'monter' les pièces dont ils escomptent un grand succès, ou de 'lancer' leurs 'vedettes' les plus fameuses. Jusqu'à ce moment-là, l'on ne donne guère que des 'reprises.' C'est ainsi que nous avons eu celle de *Mon Bébé*, adapté du *Baby Mine* de Miss Margaret Mayo, par l'étourdissant fantaisiste Max Dearly. Et il nous fut offert la première—assez bien accueillie, d'ailleurs—d'une pièce américaine, *Peg de mon Cœur* (*Peg o' my Heart*), traduite par MM. Maurice Vaucaire et Yves Myrande. Si nous nous tournons vers la musique, nous enregistrons, là aussi, beaucoup de promesses pour l'hiver, mais, actuellement, pas encore de réalisations. L'opérette française—ce genre si caractéristique de notre race—après avoir connu, avant la guerre, une période de décadence, dûe, notamment, à certaines influences étrangères peu recommendables, est maintenant en pleine renaissance. Deux excellentes scènes parisiennes (le Théâtre municipal de la Gaieté et le Théâtre Mogador) s'y consacrent exclusivement; la foule qui se presse tous les jours à leurs portes montre assez qu'elles n'ont pas eu tort.

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Il me resterait certes bien des choses à vous raconter en cette Chronique de rentrée, et je n'ai pas la prétention de pouvoir, en quelques lignes, vous faire une description complète du monde énorme et divers constitué par Paris se remettant à vivre. Du moins, en aurez-vous un aperçu très rapide duquel, je l'espère, votre attention retiendra tel ou tel point que j'aurai fatalement l'occasion de reprendre avec plus de détails une autre fois.

M. DE BARRAL.

LES LIVRES À LIRE.

[Je signalerai dorénavant sous ce titre après chaque Chronique les œuvres littéraires récemment parues que je croirai dignes de retenir votre attention, sans préjudice, cela s'entend, de l'analyse plus complète que je pourrais être amené à faire de certaines d'entre elles.]

Raramémé (histoire d'ailleurs). Par ANDRÉ LICHTENBERGER. J. Ferenczi, éditeur, 9, Rue Antoine Chautin, Paris (14e). Prix 6fs.75.

Monsieur Bille dans la Tourmente, roman (Grand Prix du Roman décerné par l'Académie française en 1921). Par PIERRE VILLETARD. Eugène Fasquelle, éditeur, 11, Rue de Grenelle, Paris. Prix 6fs.75.

Dansons la Trompeuse, roman (Grand Prix de la *Vie heureuse*, décerné pour la première fois à Londres en 1921). Par RAYMOND ESCHOLLIER. Bernard Grasset, éditeur, 61, Rue des Saints Pères, Paris (6e). Prix 5fs.75.

Maria Chapdelaine (roman de mœurs canadiennes). Par LOUIS HÉMON. Bernard Grasset, éditeur. Prix 6fs.50.

Trois Études de Littérature anglaise (la poésie de Rudyard Kipling, John Galsworthy, Shakespeare et l'Ame anglaise). Par ANDRÉ CHEVRILLON, de l'Académie française. Plon-Nourrit et Cie, éditeurs, 8, Rue Garancière, Paris (6e). Prix 7fs.50.

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* Mention in these columns does not preclude more detailed notice elsewhere.

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CALDERÓN DE LA BARCA, P.: El Alcalde de Zalamea. Edited by Ida Farnell. Pp. xlviii+126. Limp cloth, price 3s. 6d. net. Longmans, Green and Co.

LOS CUATRO EVANGELIOS: Version de Cipriano de Valera, with Notes and Coloured Pictures. Pp. viii+341. Paper boards, 2s. net. R.T.S.

IBÁÑEZ, VICTOR BLASCO: La Batalla del Marne. An episode of *Los Cuatro Jinetes del Apocalipsis.* Edited by Federico de Onís. Pp. xi+201. Cloth, price 3s. net. G. Harrap and Co.

MORATÍN, L. F. de: El Viejo y La Nina. Edited by L. B. Walton. Pp. lix+113. Limp cloth, price 3s. 6d. net. Longmans, Green and Co.

PEERS, E. ALLISON: Extracts for Spanish Prose Translation. Pp. 144. Cloth, price 3s. 6d. net. Heath and Co.

TREND, J. B.: A Picture of Modern Spain: Men and Music. Pp. viii+271. Cloth, price 15s. Constable and Co.

Reviews.

SPANISH PAINTING: The Works of El Greco, Velázquez, Murillo, Goya, and Artists of the Present Day. With an Introduction by A. de Beruete y Moret. 'The Studio, Ltd.,' London. Wrappers, 10s. 6d.; cloth, 15s.

This handsome collection of reproductions, containing ten in colour and some forty in monotone, appears at a time when the recent exhibition of Spanish painting held last winter in London is still fresh in the memories of many. If, as the director of the Prado Museum says in his introductory essay, the lending of ten Grecos and twenty-one Goyas from Spain will not be easy to repeat in the future, it is a great thing for the art-lover to have four Grecos and seven Goyas at his hand in reproductions, including the delightful 'Greasy Pole' and several others from private collections, besides one of the best-known Goyas in the Prado. Velázquez is represented by the 'Venus and Cupid' and 'Philip IV.' from the National Gallery, the 'Dama del Abanico' from the Wallace collection, the 'Meninas,' the 'Infante Baltasar Carlos' from the Prado, and 'Calabacillos the Buffoon' from the collection of Sir Herbert Cook. Of modern artists the most attractive examples are perhaps the Valencian

Sorolla's 'After Bathing' and Francisco Sancha's wonderfully suggestive 'Andalucian Village.' We welcome the volume as a graceful pendant to the exhibition, so largely contributed to by Spain 'as an act of homage to the English people, and to assure them once more of the existence of a spiritual bond or tie between the two countries which, with the passage of time, aspire to a more intimate relationship.'

FLEMING FRISCHER, D.B.E.A., AND BERNARD LONG, B.A.: English-Esperanto Dictionary. Pp. 346. 7s. 6d. E. Marlborough and Co.

English Esperantists will welcome this dictionary, which has been compared with the best foreign dictionaries in existence, and contains some 30,000 words, including a number of technical terms useful even to the non-specialist. An appendix provides an interesting list of 'neologisms,' on which the influence of the war is strongly apparent: *kamufli*, *konskripcio*, *platono* (platoon) *tanko*, etc. Blank pages for additions are provided.

H. C. L. BALSHAW AND J. P. HOWARD, M.A. (selected by): Spanish Passages for Unseen Translation. Pp. 54. 1s. Methuen and Co.

This book contains forty pieces of prose and twenty of verse from nineteenth-century or contemporary authors. The selections are in point of difficulty about the standard of University scholarship examinations, and would provide useful texts for students who had already read a good deal of Spanish.

JACINTO BENAVENTE: Tres Comedias. Edited by John van Horne, Ph.D. Pp. 189. 3s. net. D. C. Heath and Co.

The three comedies here presented are *Sin querer*, *De pequeñas causas*, and *Los intereses creados*. There is an introduction dealing with the author's life and works, notes, and a vocabulary. The editor has done his work very thoroughly; a second-year class could well use the book in view of the help that has been provided, and have the advantage of an early acquaintance with one of the leading Spanish dramatists of the present time.

T. B. RUDMOSE-BROWN: An Intermediate Textbook of French Composition. Pp. vii+157. 3s. 6d. net. G. G. Harrap and Co.

The author states that this book is intended to provide a course intermediate between a general beginner's course and Ritchie and Moore's composition book. Some of the pieces of continuous prose are quite up to Ritchie and Moore's difficult standard. In a long extract for translation into French, providing practice in the distinction between the imperfect and preterite tenses, the author has identified each tense by affixing numerals, a kindly thought which will save the pupil the trouble of thinking for himself. The Introduction contains much valuable, if somewhat heterogeneous matter, and reference to it is facilitated by a vocabulary index—a useful addition to the book.

JUAN EUGENIO HARTZENBUSCH: Los Amantes de Teruel. With Introduction, Notes, and Vocabulary, by G. W. Umphrey, Ph.D. Associate Professor of Romance Languages, University of Washington. Pp. xxxii+135. 3s. net. D. C. Heath and Co.

This edition of the play, which brought its author into fame almost in a single night, can be at once commended as a careful and conscientious piece of work. The Introduction contains a deal of closely packed information; the legend, its authenticity and treatment in Spanish literature, the life of the author and his treatment of the story, the Romantic movement and Spanish versification, all find a place here, and the editor shows that he is abreast of the latest literature of the subject. It is a pity that he has not had a little more elbow-room. A detailed comparison of Hartzenbusch's version with the plays of Terso de Molina and Pérez de Montalban on the same theme would have been preferable to the vocabulary, which seems hardly necessary for students who are likely to read this play.

MANUEL JOSÉ QUINTANA: El Cid y Guzmán el Bueno. Edited by José Plá, Lecturer in Spanish, King's College, London. Pp. xxviii+116. 3s. 6d. Plain text edition of the same, 1s. 6d. Oxford: Clarendon Press.

The editor provides an edition of two of Quintana's *Vidas de los Españoles Célebres* with an Introduction, Notes, and a Vocabulary. The Introduction provides a sketch of Quintana's life and an appreciation of his position in literature. The facts are accurately given and the appreciation is orthodox, though more might have been said of the contradiction between his ideals in politics and literature, which make him a transition point from the old to the new.

His poetical treatment of the introduction of vaccine to America would have provided instances, while his method of using classical allusions to characterize the politics of his time is equally to the point. The text has been carefully edited, and the notes are full of interesting matter.

Cosmopolitan Reviews.

NOTEWORTHY ARTICLES.

AUSTRALASIA.

Education Gazette (Vict.).—March, April, May, and June.
Education Gazette (N.S.W.).—April, May, June, and July.
Education Circular (W.A.)—April, May, and June.

CANADA.

Educational Review (May, June).

FRANCE.

L'Éducation (juin, juillet).
Revue de l'Enseignement des Langues Vivantes (mai, juin).
Revue de l'Enseignement des Langues Vivantes (juillet).—'Les Caractères sociaux de Thomas Hardy,' by Louis Rocher.

GREAT BRITAIN.

British Esperantist (June).
Discovery (July).—'Maxim Gorki,' by Professor M. V. Trofimov.
Discovery (August).—'Revolutionary Movements in Modern Painting,' by E. Liveing.
Discovery (September).—'Standards of Correctness in English,' by Professor H. C. Wyld.
The French Quarterly (March).—'Sainte-Beuve, Crabbe et le Conte en Vers,' by G. Roth.
The French Quarterly (June).—'Commercial French in England,' by E. Renault.
(Excellent general bibliographies in both numbers.)
London Mercury (June).—'A Letter from France' (The Short Novel), by A. Thibaudet; 'Charles Reade,' by E. W. Hornung.
London Mercury (July).—(An excellent number.) 'A Letter from Germany,' by Hermann Bahr; 'A Letter from Italy,' by Mario Praz; 'A Letter from the Low Countries,' by Leo van Riel.
London Mercury (August).—Poems by Walter de la Mare; 'Four Years,' by W. B. Yeats.
London Mercury (September).—'Peronnill the Fool,' by George Moore.
Poetry (May).—'Dante's "Inferno," Canto XXII. (An Experiment in Translation),' by S. Fowler Wright.

HOLLAND.

English Studies (June).—'Defoe and Swift,' by W. van Maanen.
English Studies (August).—'The Messenger in the Early English Drama,' by R. W. Zandvoort.

SPAIN.

Revista de Filologia Española (Cuaderno I°, 1920).
(Excellent bibliography.)

UNITED STATES.

Modern Language Bulletin.—February, April, and October, 1920.
Modern Language Bulletin (April, 1921).—(M.L.A. of Southern California.)
English Journal (May, 1921).—'Teaching Beginners the Short Story,' by H. W. Morelock.
English Journal (June, 1921).—'Meeting the Public Demand,' by J. W. Searson.
Modern Language Notes (May).—'C'est nous qui sommes les Anciens,' F. E. Guyer.
Modern Language Notes (June).—'Nature in Earlier Italian,' by E. C. Knowlton.

The Session 1921-22 at l'Institut Français.

Both the outside public who attend only special lectures and more regular students will find the programmes now being issued of lectures and classes at l'Institut Français full of interest. Among notable lecturers who are expected may be mentioned Messieurs Jean and Jérôme Tharaud, who, in some mysterious, perhaps antiphonal manner, transporting their literary collaboration from the study to the platform, will lecture on General Lyautey and Morocco; M. Raymond Eschollier, the winner through his novel *Dansons la Trompeuse* of Lady Northcliffe's Anglo-French Prize, who will lecture on 'Victor Hugo and England,' a topic for which his office of curator of the Victor Hugo Museum at Paris peculiarly fits him; and M. André Antoine, the founder of the famous Théâtre Libre, whose entertaining reminiscences have just been appearing in *la Revue Hebdomadaire*.

But the French Institute has not to depend for lectures on people who come over specially from Paris. The lectures given by the Staff would in themselves be sufficient to attract large audiences. The programme of these lectures now lies before me; and it would be difficult to imagine one more interesting or informing; for here is a lecture by the Director, M. Emile Audra, on 'Chateaubriand in England'; by M. Gérard on 'The Ancestors of the Poilu' and another on 'The Real Cyrano de Bergerac'; by M. Vieille on 'The French in Egypt,' dealing, among other branches of the subject, with those wonderful St. Simonians, at once philosophers and men of business, visionaries and engineers, who were the first to conceive the project of the Suez Canal. Then there are to be five lectures on Paris, illustrated with slides—Notre Dame, the Latin Quarter, the Louvre, the Bastille, the Faubourgs, and New Paris.

In addition to the regular courses of studies of previous years, there is to be a new course in Modern French on post-Revolutionary subjects, designed for university graduates only and for holders of the London University Certificate in French. It will comprise lectures, discussions, essays, and translations: for the first year, French Literature from the beginning of Romanticism till 1900, French History from 1815 to 1900, and the Geography of France. Only students who pass an examination held at the close of the first year will be entitled to continue for the second, when, to more advanced work on the subjects already mentioned, will be added the study of French Thought in the nineteenth century. The Diploma of French Modern Studies will be granted to students who succeed in passing the final examination at the end of the second year.

We are glad to hear that the library, an invaluable department of the Institute, has just received a handsome present of books from the French Minister of Education. The number of volumes is now well over two thousand. There are also at least fifty reviews and magazines supplied regularly. Many of these include rare and expensive art journals which can be seen nowhere else in London. It is hardly necessary to add that a librarian is in constant attendance.

The new session opens on October 3 with numbers that are highly satisfactory. In the lycees there are 200 pupils, while this time last year there were 44.

Spanish at Liverpool, 1921.

Two features, apart from its increased numbers and more extensive programme, distinguished the Summer School of 1921 from its predecessor—the large proportion of members who had also been present in 1920 and the fact that fourteen of the students and the Director left for Spain at the end of the School for a month's continuation course which it is hoped to associate permanently with the seventeen days' intensive course at Liverpool.

The provision of seven hours' lectures and classes daily (except on Saturdays and Bank Holiday, when excursions took the place of afternoon lectures) gave ample opportunity to all members to choose those parts which most appealed to them. The mornings were devoted to two language classes, for which members were carefully graded into four groups, and to small conversation circles, for which each group was subdivided into sets. Thus, although the students ranged from entire beginners to residents in Spain of several years' standing and candidates for University Honours degrees, each one found his level, and the facilities given

all members to change their classes were hardly used. Three of the four teachers of these classes—Messrs. J. H. Spear, A. E. Collyer, and E. de Solís—were members of the 1920 teaching staff; and Sr. Guirao, who made the journey from Barcelona specially to take the advanced class, earned golden opinions and a hearty invitation to return.

The first business of each afternoon was Spanish phonetics, and it is more than satisfactory to record that, forty-nine members having entered for the practice class in phonetics, which was to be limited to twenty, the class was doubled, and a short course of lectures added. These meetings were followed by a course on Spanish History delivered in Spanish by Dr. I. González Llubera, of Queen's University, Belfast, and during the second week of the School by a course on method in the teaching of Spanish, by Mr. E. Allison Peers, Director of the School.

Tea was served at 4 o'clock in one of the large common rooms of the University, and, while members were still at the tea-tables, the most popular feature of each day took place—a delightful course of lectures entitled, 'Cosas de España,' delivered in Spanish by four lecturers, each of whom chose the subjects he liked best, and talked of them in his own fashion: Sr. de Solís took us round Spain in a marvellously short hour; Srta. Mackay spoke of an Andalucian village in which she had lived, and illustrated her lecture with a choice collection of photographs; Sr. Guirao delved into politics and gave us 'La leyenda negra acerca de España,' as well as two discourses on Spanish internal and external policy which were of special topical interest. Sr. Quintana was equally happy on the lighter side of Spanish life in his two lectures on 'Los deportes en España,' while his concluding lecture, 'La Semana Santa en Sevilla,' wound up with a spirited and (it is believed) impromptu bull-fight which those who saw it are not likely to forget!

Each day closed with a lecture by the Director on the works of some leading Spanish novelist, from Juan Valera to Pio Baroja, which did much to stimulate the winter reading of members as well as the future activity of the reading circles which continue the work of the Summer School in various parts of the country until the next one comes round. The success of the Society of Spanish Studies, of which these circles form a part, was demonstrated at the Annual Meeting, which was held during the Summer School.

Whatever form the School may take in the future, and whether it be held in England or in Spain, or both, its members recognize in it a rallying-ground for all who know and love Spain and the Spanish language, or who seek to know it better than they have done in the past.

Conferences.

THE NEW EDUCATION FELLOWSHIP, CALAIS, 1921.

DISCOURS DE MONSIEUR CLOUDESLEY BRERETON.

MONSIEUR LE RECTEUR,

MONSIEUR LE MAIRE DE CALAIS,

MESDAMES ET MESSIEURS,

Comme délégué de mes compatriotes de la section anglaise des congressistes j'accepte en leur nom avec une gratitude profonde la bienvenue chaleureuse que leur a offerte le représentant spirituel de cette région, Monsieur le Recteur de l'Université de Lille, et que soulignera sans doute (puisque son nom paraît sur le programme) son représentant temporel, Monsieur le Maire de la ville de Calais.

Il me semble que les organisateurs de ce congrès ont fait un choix exceptionnellement heureux en jetant leur dévolu sur cette ville si pleine de souvenirs historiques, autrefois lieu de passage des invasions belliqueuses venant d'Angleterre, lieu de passage aujourd'hui d'une invasion purement pacifique, et qui ne sera, je l'espère, que la première d'une longue série dans la paix qui devrait régner désormais inviolable entre les deux pays. Calais qui a été dans le passé une place-forte sera à l'avenir une nouvelle place de la Concorde.

MESDAMES ET MESSIEURS,

Si pendant quelque temps Calais a été une colonie anglaise, vous avez pris dans ces dernières années une revanche éclatante et tout à fait à la française. Car vous avez fondé

chez nous non pas sur la côte, mais à Londres, au centre même de notre pays, une colonie intellectuelle et sous les auspices de votre Université régionale, l'Université de Lille. L'Institut Français du Royaume Uni, pour lui donner son nom propre, est un enfant élevé par les soins pieux de votre admirable recteur, et à l'instar des enfants sagement élevés il fait déjà beaucoup d'honneur à son Mentor. Si le cœur de votre pays s'appelle l'Ile de France, cette petite enclave française au beau milieu d'Angleterre peut s'enorgueillir du titre de la France de Lille.

C'est précisément à cause de cette fondation que je constate avec tant de plaisir la présence ici aujourd'hui de Monsieur Lyon, qui pendant le long et pénible blocus de Lille a montré un courage civique comparable à celui de vos vaillants bourgeois du XIVème siècle. Mais il y a d'autres raisons encore. En Monsieur Lyon nous saluons le représentant attitré de votre enseignement national, qui fait—et avec justice—la gloire de la IIIème République. Ayant vu de près vos écoles, puisqu'à l'âge un peu mûr de 30 ans j'ai occupé un banc de lycéen dans un de vos grands établissements secondaires de Paris, je suis à même d'en parler en connaissance de cause, et sans entrer dans les détails, j'ose dire que sous la rubrique intellectuelle et esthétique de l'instruction vous avez un corps enseignant, surtout dans vos écoles secondaires, qui n'a pas de rival dans le monde. Je pourrais également disserter sans tarir sur la vie intense de vos Universités régionales, sur le dévouement remarquable de vos instituteurs, sur votre admirable enseignement de la langue maternelle ou des mathématiques, ou de la philosophie, fin fruit de cet esprit de logique et de bon sens, qui protége votre nation contre les charlatans de la politique ou de la pensée.

Mais si toutes les nations peuvent se mettre avec avantage pour certaines choses à l'école de la France, nous croyons, nous autres Anglais, que nous sommes aussi à même d'apporter au bien commun des contributions dont nous allons vous offrir quelques échantillons ici. Quelques-unes sont des produits domestiques, d'autres de provenance primitivement étrangère, mais toutes ont été éprouvées et mises en pratique chez nous et même en plusieurs cas chez vous à un certain degré. Je vais donc en faire ici une revue rapide, sans suivre toutefois l'ordre exact du programme.

Et d'abord les idées générales! Monsieur le Major Haden Guest traitera le sujet de l'éducation créatrice, de l'éducation qui libère les facultés innées de l'enfant, au lieu de le mettre dans des fers intellectuels à perpétuité. Le même sujet sera abordé au point de vue des travaux manuels dans le sens artistique du mot par Monsieur Wilson, président de la Société des artistes-décorateurs et interprète fidèle de ces doctrines de William Morris qui ont fait le tour du monde. On vous parlera de l'école autonome, pépinière du caractère, sujet qui passione tout Anglais, qui dans son cœur croit au 'home rule' pour tous, même pour les Irlandais! Une thèse analogue, l'abolition de l'autorité, sera exposée par Monsieur A. S. Neill, tandis que la Secrétaire de l'Union Nationale des Parents vous expliquera les expériences probantes qu'a faites l'Union pour augmenter l'élément littéraire et classique dans le programme des écoles primaires. J'ajouterai seulement que l'idée d'associer les parents plus étroitement avec l'école gagne toujours du terrain chez nous.

Je laisse de côté les contributions de vos compatriotes Monsieur le Docteur Ferrière et Monsieur Loiseau qui sont connus de vous, en disant qu'ils s'inspirent en partie de l'étranger comme tous les vrais internationalistes, de même que notre compatriote Mrs. Ensor qui parlera des écoles de demain.

Deux conférences sur l'analyse psychique, étude périlleuse mais fascinatrice, seront données par Monsieur J. Young, élève de son homonyme de Zurich. A cette science plutôt qualitative de l'esprit se joint cette autre nouvelle science, plutôt quantitative, que j'appellerais la mensuration de l'intelligence, et avec laquelle le nom de votre illustre compatriote Binet sera toujours associé. C'est Miss Walters qui va vous expliquer la portée considérable de cette dernière science d'hier.

Et finalement l'emploi de l'élément dramatique en éducation et du drame en particulier doit rencontrer dans votre pays, amateur de la parole et foyer par excellence de l'art du théâtre, un accueil tout à fait sympathique. Ce mouvement de réhabiliter le prestige du dramatique dans nos écoles prendra à mon avis une extension formidable dans un avenir prochain. C'est pourquoi il me semble que la conférence de Miss Pagan méritera de votre part une attention toute spéciale.

Si je tentais de résumer dans une phrase tous les sujets que je viens de passer en revue, je dirais que c'est aux problèmes de l'éducation de l'enfant et de l'adolescent que ce congrès va

probablement consacrer la plupart de son temps, et que de ce côté nous espérons que quelques-uns des renseignements que nous vous apporterons vous paraîtront non seulement intéressants mais aussi *utilisables*.

Mais à bon entendeur salut ! et après avoir écouté toutes nos dépositions, gardez-vous bien de croire comme feu Demolins que toutes les écoles anglaises sont des paradis en plein air, ou comme Hughes le Roux que chaque enfant anglais monte sur un arbre pour faire à sa guise son devoir de demain. Nous ne sommes pas si près des anges—ou des singes, dirai-je!—que cela.

Nos conférenciers sont en effet des pionniers pour la plupart, et qui sait si quelques-unes de leurs doctrines n'auront pas à la longue plus de succès dans les écoles à l'étranger que chez eux, comme a été en effet le sort de celles de Rousseau sur l'éducation ? Certes, celles-ci ne sont pas sans honneur en France, mais elles sont plus en vogue en Angleterre, et leur influence en Amérique est immense.

MESDAMES ET MESSIEURS,

Ceux parmi nous qui connaissent la France savent qu'elle est en quelque sorte le marché intellectuel de l'Europe dont le comptoir-central se trouve à Paris. Pour le mettre en épigramme, on dirait que ce que la France pense aujourd'hui, l'Europe le pensera demain. Vous êtes en effet les libre-échangistes de la pensée humaine et c'est pourquoi nous étalons avec tant de confiance dans ce vieil entrepôt de Calais nos marchandises intellectuelles, sachant bien que tout commerce en elles sera à notre avantage réciproque—même à l'avantage de tout un continent. De ce point de vue on pourrait nous regarder en notre qualité des représentants des pays différents, comme une sorte de Ligue des Nations. Mais si ce titre vous paraît excessif, il n'est pas cependant à nier que nous représentions au moins une ligue des *Notions*, car la cargaison d'idées que nous avons apportée est certainement on ne peut plus diverse !

MESDAMES ET MESSIEURS,

Si la France est libre-échangiste en ce qui concerne la pensée humaine, elle est néanmoins protectionniste, protectionniste à outrance, ultra-protectionniste et de tout temps si vous voulez. C'est là même le fondement de toute sa science politique et sociale. Et l'explication en est bien simple. La France est protectionniste de ces éternelles idées de liberté, de justice, de fraternité, jusqu'à verser son sang pour elles. C'est au moins ce qu'elle a prouvé sans contradiction dans une des guerres les plus terribles que le monde ait jamais vues.

C'est donc dans l'idée de faire circuler plus librement dans le monde les saines idées que nous prêchons, et pour protéger mieux dans le monde les saintes idées que vous avez défendues, que des congrès tels que le nôtre trouvent leur justification et leur véritable raison d'être.

New Members.

January, 1921.

BELL, Miss M. M., County School for Girls, Tunbridge Wells.
BROCKWELL, Miss M. C., County School for Girls, Bromley.
ECCLES, Professor F. Y., Bedford College, Regent's Park, N.W.
GLANVILLE, E. R. J., 31, Spencer Square, Ramsgate.
GRAVES, H., 15, Langdon Park Road, Highgate, N. 6.
KYNOCH, Miss H. C., Blackheath High School, S.E. 3.
LAFOUVIELLE, Miss J. de, 3, Albion Place, Maidstone.
LEWIS, Miss G. W., County School for Girls, Tunbridge Wells.
LINKLATER, P., Sloane Secondary School, Hortensia Road, Chelsea.
MARKS, Miss A. M., 13, Buckingham Vale, Clifton, Bristol.
OAKES, Miss M., 50, Sydney Road, Beckenham.
OSMENT, Miss D. L., 79, The Crescent, S. Tottenham, N. 15.
PHILLIP, Miss A. G., 31, Franklin Road, Harrogate.
SHERWIN, Miss A., 12, Cornwall Road, Rochester.

TILLY, Miss E., Peking Union Medical College, Peking, China.
TIRNER, Miss V., 4, Queen Anne Avenue, Bromley, Kent.
WALSH, Miss J. A., County School for Girls, Ashford, Kent.
WILLIAMS, C., (Life Member), Briar Cottage, Rassau, Beaufort, Monmouthshire.
WOODBURN, Miss S. M., 2, College Avenue, Londonderry.

February, 1921.

HUTTON, Miss E. M., Broad Street, Chipping Sodbury, Glos.
LIDDELL, F. M., M.A., The University, Birmingham.
NICOL, Miss J., Leeds Girls' High School, Headingley, Leeds.
SALMON, Mlle. Y., M.A., 14, Morgan Road, Reading.
TAMLYN, Miss N., Southlea, Craig Road, Llandrindod Wells.

March, 1921.

BERRY, Miss Winifred, Haygrove Hill, Bridgwater, Somerset.
COBB, John William, Grammar School, Batley.
DAVEY, Mrs. Mary Hilda, County Secondary School, Brockley, S.E. 4.
ENGWALL, Miss Edith V., County School for Girls, Folkestone.
GILL, Miss Muriel A. I., Camden School, Prince of Wales Road, N.W.
HARLEY, Miss Phyllis Stewart, Girls' Grammar School, Maidstone.
HEMMINGS, Edward James, Holborn Estate Grammar School, W.C. 2.
HUNTER, Miss Ethel C. M., William Gibbs' School for Girls, Faversham.
KAYE, Miss Ruth Armitage, Prince Henry's Grammar School, Otley, Yorks.
KNIGHT, Horace Gabriel, Dartford Grammar School.
KNOWLES, Stanley, The School House, Tonbridge.
LAW, E. Arnold, Grammar School, Crediton, Devon.
ORTON, Arthur E., 163, Herbert Road, Plumstead, S.E. 18.
PHILLIPS, Miss Eva Margaret, University College, Aberystwyth.
SCHUÉ, Miss Blanche E., High School, High Wycombe, Bucks.
SCOTT, Miss May, Grammar School, Cirencester.
SMITHERMAN, Henry, Archbishop Tenison's School, Leicester Square, W.C. 2.

May, 1921.

GLASSPOOL, R. T. B., M.A., Headmaster, Calday Grange Grammar School, West Kirby, Cheshire.
HALSEY, R. T., M.A., Oxford Road, Moseley, Birmingham.
HOLMES, J. W., Grammar School, Normanton.
JONES, Miss G. M., B.A., Grammar School, Ruabon.
MOLE, Miss M., 100, Banbury Road, Oxford.
MOORE, S. H., M.A., Silcoates School, near Wakefield.
POTTS, Miss K. G., B.A., Girls' High School, Banbury Road, Oxford.
ROSE, Miss M., Point House, Neatishead, near Norwich.
TRUDGIAN, Miss M. E., Technical Institution, Swindon.
WALKER, Miss L. M., 81, Stanhope Road, Darlington.
WALTERS, Dr. J. S. (re-elected), Wilson's Grammar School, Camberwell.

June, 1921.

BLACK, Miss J. M., Stretford Secondary School, Old Trafford, Manchester (Life Member).
LEONHARDT, T. J., 119, Graham Road, Wimbledon, S.W. 19.
NICHOLSON, Miss L. M. M., 48, Belmont Road, St. Andrew's, Bristol.

July, 1921.

MEDCALF, J. E., 24A, Farquhar Road, Upper Norwood, S.E. 19 (Life Member).
SWANN, Miss U., Daneswood, North Avenue, Gosforth, Newcastle-on-Tyne.

September, 1921.

BURLEY, T. Le G., 11, Bathurst Road, Norwich.
CLAREMONT, Mrs. A. F., Hockerill Training College, Bishop's Stortford, Hertfordshire.
GRIBBLE, C. W., B.A., 32, Fontenoy Road, Balham, S.W. 12.
HURST, E. J., 36, Higher Drive, Purley, Surrey.
JACKSON, J. H., 1, Victoria Street, Newcastle-under-Lyme.
SELLWOOD, E. L., M.A., Chez Mme. Xueref-Cassignard, Beaufort-sur-Gervaune, Drôme, France.

Branch Reports.

KENT BRANCH SUMMER MEETING.

ON Saturday, June 25, at Maidstone Grammar School for Girls, Mr. E. Percival Smith, Headmaster of the Boys' School and Vice-President of the Branch, presided over a small, but enthusiastic, meeting. He explained the absence of Miss Batchelor, who had been expected, and introduced Mr. Moore of Isleworth, who had been good enough to come at very short notice to speak on 'La France qui Chante.'

The speaker gave the Branch a most delightful afternoon. In his opening remarks, made in French, he spoke of the place of Song in Modern Language teaching, and emphasized its value as an aid to pronunciation, and as a relief after the trials of grammatical work. He then sang between forty and fifty fragments, many of which he had picked up in his frequent wanderings abroad. His repertoire was most varied and comprehensive, and members were glad to hear of his intention to publish a collection himself.

Afterwards, the Secretary read notes on 'The Place of Translation in Modern Language Teaching,' which had been made by Mr. Glanville of Ramsgate, who was unfortunately unable to be present. The writer believed in the value of translation as a means of teaching merely in cases of dire necessity, and also with special pupils who, owing to a brief school career, would learn only to read and write the language. Translation from the foreign language into the native tongue should be used only rarely as a time-saver to test the pupils' comprehension, though in the highest forms it should provide an exercise in style. Translation into the foreign tongue should be used only in the highest forms after much free composition and much explanation of the subject in the foreign language. In practice, he found it necessary to do a certain amount of translation in Forms V. and VI. to meet the exigencies of public examinations.

The subject was then opened to discussion.

Some members upheld the use of translation as a better means of extending vocabulary and improving style than free composition; but others opposed this point of view, and supported the adoption of much free composition based on foreign models.

The important place given at present by most public examining bodies to translation was deplored. The aim of translation was surely to test the pupils' powers of understanding. Might that not be done by a French prose paraphrase of a piece of French verse, and by a questionnaire on a piece of French prose?

A resolution that 'Translation as an exercise should be banished from Modern Language Teaching in Schools' was carried by a majority of six.

E. H. B. MAIN,
Secretary.

Correspondence.

[*Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed* 300 *words in length.*]

DEAR SIR,

With reference to the letter from Professor Prior which appeared in the June number of MODERN LANGUAGES, Professor Prior states that 'the Burnham Scale is after all a minimum limit which does not represent the advantages offered by many of our secondary schools. . . .' I am afraid that it will be found that for all schools which are in receipt of grants from Local Education

Authorities the Burnham Scale will be not only the minimum, but also the maximum for a considerable time to come. Moreover, it will probably be found that the Board of Education will refuse to recognize for deficiency grant purposes any payments beyond the Burnham Scale.

As to salaries of headmasters: the highest scale in the country is the London County Council scale, which, for the largest schools, is £1,000, by annual increments of £50 to £1,250. There are, of course, headmasters at the great public schools in receipt of salaries from £2,000 to £6,000 per annum, but the number of such must be very small indeed. Moreover, such headmasterships are never thrown open to competition in the open market. There has been in the last few months a 'general post' in the big public schools following on the promotion of Dr. David of Rugby to a bishopric, but to the best of my knowledge these vacancies have not been advertised for open competition.

There is the additional point that most of the governing bodies of the great public schools would, I am afraid, fight shy of a man who was a Modern Language specialist. Among headmasters a Modern Language specialist is a very rare bird indeed, and I am afraid it will be a long time before the bias in favour of classical scholarship ceases to operate.

I should be very glad to be proved to be in error, but I should not care to urge men to take up Modern Language teaching on financial grounds until I felt a good deal more sure that there was a reasonable chance of these great prizes coming their way.

Yours faithfully,

H. NICHOLSON.

THE GRAMMAR SCHOOL,
RICKMANSWORTH ROAD,
WATFORD.
September 6, 1921.

SIR,

In the review of my *Evolution of the Historical Drama in Germany*, which you gave in the April number of MODERN LANGUAGES, the criticism that 'on page 64, "Goethe's *Egmont*" should have been mentioned instead of "Schiller's *Wallenstein*" as the first German historical drama in which the love element plays an important part,' seems to have arisen from a misunderstanding of my meaning in the passage to which it refers, where I say: 'The classic example of its (*i.e.*, the love element's) introduction into the historical drama of Germany is found in the Max-Thekla episode in *Wallenstein*.' What I here intended to convey was, not that Schiller was the first German poet to introduce love into an historical drama, which, indeed, would have been obviously and seriously incorrect, but that *Wallenstein*, rather than any other historical drama then written in which love played a part (*i.e.*, into which it was 'introduced') became, in this respect, the model for succeeding dramatists. In other words that, as regards the point under discussion, this play of Schiller's was first in importance (though not in point of time), and was, in this sense, 'the classic example' of the use of the love element in German historical drama—a statement which I believe to be based upon fact.

In describing the relationship between Kleist's Prince of Homburg and Natalie as 'a faithful pendant to the picture of Max and Thekla,' I quote, as a note indicates, from an article by Niegahr, where he supports this opinion with arguments which led me to endorse it.

Yours faithfully,

G. CRAIG HOUSTON.

17, ESSEX VILLAS,
KENSINGTON, W. 8.
May 25, 1921.

Information Bureau.

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists when-

ever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTIONS.—11. Titles and Publishers wanted of any books giving information concerning English literature in relation to French literature—*i.e.*, their reciprocal influence. —(P. I. H.)

12. Required: Sources of information concerning the prevalence of French language in Piedmont.—(R. L.)

13. Does any member know of a good series of pictures illustrating French industries? Must be modern and reliable.—(R. C. E.)

REPLIES.—

THE MODERN LANGUAGE ASSOCIATION.

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurer: P. Linklater, **Assistant Treasurer**: G. F. Lovesey.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss M. J. Saunders, Pontsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 3, Dundonald Street, Edinburgh.
The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M.H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME III., No 2. **December, 1921**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

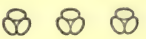
Notes and Observations

As an inset in this number will be found particulars of the Annual General Meeting, which is to be held at Cambridge during the first week of 1922. If we may judge by the success of the Council Meeting recently held at Oxford, Association reunions out of London can be made popular.

We are looking forward to the day when someone will enlighten us on the question of Association psychology. What are the motives which induce people to join societies, and how do these motives differ from those which succeed or fail in inducing them to attend meetings? We know of no society which—except on very special occasions—can count upon a tithe of its members being present at any meeting, and these few are always faithful and these faithful are always few.

The reform of Secondary Education in France is agitating many minds. M. de Barral refers to it in this number, and M. Veillet-Lavallée, the president of our sister organization in France, will treat the matter fully in our next issue. It is a question of laying stress upon the Classics, largely at the expense of Modern Studies, and there are people who claim to see at work in England the same forces that are operating in France. It is rather interesting to read, side by side, the Reports of the Committees appointed to consider the positions of Modern Languages, of Classics, and of English, and we commend, as an exercise in ingenuity, the attempt to

reconcile all three with any possible Secondary School curriculum. In this connection we should welcome the expression of our readers' views.



Is the desire to have a title-page and index of Volume II. of MODERN LANGUAGES very widespread? Will those members, who feel sufficiently strongly about it to write concerning the matter, communicate with the Editor?

We should be very happy if someone would open a discussion in our columns on the Psychology of Language Learning. We are convinced that much yet remains to be said on this subject, and that many of our problems as teachers require to be set in the light of the latest developments of psychology. The experience of the Research Committee of the Association emphasizes this view, and an open discussion would be of value to them, as well as to the Association at large. And at this stage we may venture to express our own opinion that the members of the Association do not use the columns of their journal sufficiently for the solution of their common problems.

There is another question which should be ventilated here. How is it that, in boys' schools at any rate, Advanced Courses in Modern Studies are so few in number? Is the Association as a whole satisfied with the position? Is our subject of little importance compared with other subjects in which advanced courses are numerous?

The next issue of MODERN LANGUAGES, a double number, will appear on February 15, 1922. E. A. C.

Arabic Prose

II.

THE *Thousand and One Nights* have all the attraction of a great collection of stories written in the language of a people who understand, love, and habitually practise the art of story-telling. To understand the origin of such a collection, to correct the impression left on our minds by the more strictly literary collections of Chaucer, Malory, or Boccaccio, to observe how stories tend to gather round some central personage like Alexander, Haroun el Rashid, or Sultan Beyhars, and why versions of them come to be written in a style that is neither classical nor colloquial, but some

kind of middle speech, one cannot do better than read the chapters on the 'Public Recitation of Romances' in that 'most perfect picture of a people's life,' Lane's *Manners and Customs of the Modern Egyptians*. The *Thousand and One Nights* is a rich collection, including stories of mere wondrous adventure, travellers' exaggerations, full of quaint pseudo-scientific reminiscences, stories of high life and stories of low life, the stories of low life being sometimes, as in Chaucer and elsewhere, of comparatively high artistic value. The stories differ greatly in date and origin; many are founded on old legends and traditions. The general plan of the collection is Persian. Lane ascribes its final composition to some Egyptian author or authors writing in Egypt soon after the conquest of the Osmanli Turks in 1517. Professor Nicholson gives the clearest account of the origin of the work.* While the so-called 'Arabian Nights' Entertainments' of our youth were mere perversions, it must be admitted that the stories do not lose much of the spirit of the original in the excellent annotated and illustrated translations of Burton and Lane. Reading in Arabic can only lift the veil, heighten the impression by vulgarizing the low and adorning the elevated, fix more surely the 'local habitation' of the events described, and give that slow gustation of literary enjoyment that makes it worth while to read any famous book in the original. Selection is naturally a matter of taste. Some readers may not affect the Sinbad group, the fables, the tales of Omar el Noaman and Uns el Wujood; Jesuit Fathers and I.C.S. examiners apparently do. Lane says the purely Arab tales are, generally speaking, the best; and since the manners and customs described in all the tales irrespective of their origin are those of Cairo during the Mamluke period, it is certainly advisable for historical, if for no other reasons to read a good number of the characteristically Arab tales.† It is an interesting fact that modern educated Egyptians thoroughly dislike the *Thousand and One Nights*, and that the work is never allowed by them to be in any sense a classic. No teacher, unless compelled by the exigencies of Government examinations for non-Egyptians, would ever recommend it to a pupil; every sheikh holds it in contempt. Can it be because the stories are written with a certain detachment and pungent seasoning of Persian wit that is unpalatable to Cairenes? We do not know. That the modern Egyptians err at least on good authority and in good company is proved by the hearty condemnation of the author of the great encyclopedia of literature called the *Fihrist*, who, writing in A.D. 988, says: 'I have seen the complete work more than once, and it is indeed a vulgar, insipid book.'‡

* *Literary History of the Arabs*, p. 458.

† A critical selection can easily be made with the help of the notes in the three-volume edition of Lane.

‡ Nicholson, *op. cit.*

No literary person ever admits that the 'historian's style' is tolerable. It is undoubtedly trying and needs a long apprenticeship, beginning pleasantly, say, with Prescott, on an interesting subject: *The Conquest of Peru*, and stiffening to Morley on a dull one: *Life of Gladstone*. 2 vols. Pp. 1902+83. Arab historians, as far as I know them, are not so bad. They may be lacking greatly or, indeed, entirely (except, of course, Ibn Khaldoun the Remarkable) in philosophic outlook, but they are, at least, eminently readable. They tread the even tenor of their way with all the amenities and urbanity of the writers of court memoirs. They are full of trivial anecdotes, broad stories, and very high events indeed. History in the grand style with proper suppression of the ugly economic element even in the twentieth century has its attractions. In the hands of a Mas'udi, a Maqrizi, or the author of *El Fakhri*,* it is irresistible. Do we wish for a picture of some great king ruling his subjects from a gorgeous palace surrounded by lovely gardens? Let us read in *El Fakhri*, Tabari, or Mas'udi how Mansur strengthened the foundations of his dynasty, organized his empire, raised the royal prestige, founded Bagdad, and inaugurated many useful things; how Haroun el Rashid entered into the fruit of these labours; and how Ma'moun was the first of the Caliphs to interest himself in the science and philosophy of the Greeks, and by his high patronage spread abroad their learning. Do we desire to behold that melancholy thing, the eclipse of those in great place? Ibn Khaldoun will expose and analyse for us the fall of the Barmecides. Or perhaps we long to feel horror stirred in us by some dire recital of ancient disaster? Maqrizi will describe the seven years' famine and pestilence, due to a succession of low Niles, that Egypt suffered under Monstansir (1066-72):

> 'Le Nil continuait à s'étendre (sur la campagne) et à descendre; mais on ne trouvait personne qui ensemençât. La peur des soldats et le brigandage des esclaves régnaient partout. La famine s'établit par le manque des vivres, et les choses en vinrent au point que la galette de pain . . . se vendait (dans la rue principale du Caire) à la criée comme se vendent les raretés . . . et l'ardef de blé se vendait 80 dinars. Puis cette denrée manquant, on mangea les chiens et les chats; enfin la situation devint si atroce que les hommes si mangèrent les uns les autres. Il y avait en Caire des bandes de malfaiteurs qui habitaient dans des maisons aux terrasses très basses, très rapprochées de ceux qui allaient dans les chemins et circulaient. Ayant préparé des cordes de fibres et des crochets, dès que quelqu'un passait auprès d'eux, ils l'enlevaient au moment le plus propice, le frappaient à coups de bâtons, dépeçaient sa chair et la mangeaient.'

The account continues with the ghastly testimony of a woman victim of this kind of atrocity. Maqrizi (1364-1442) is one of the most vivid and

* Title of a history by Ibn el Tiqtaqa written at Mosul in 1302.

interesting of historians. We are indebted to his topographical description of Egypt and his history of the Ayyubids and Mamlukes for some of the most abiding impressions we have of the history of Egypt and adjacent countries during the Middle Ages. His knowledge is inexhaustible, and he can humour us in any mood. We have but to turn the pages and read at our pleasure of the anomaly of a Moslem queen, Shager-ed-Durr, of the heroic Sultan Beyhars, the perfect hero of romance, the three reigns of Nasir, the crushing defeat of the Mongols at Hims by Kalaoun in 1281, the glories of Fatimid Mildinqs, or the last refinements of Oriental luxury indulged in by Khumaraweih, son of Ibn Tulun. Maqrizi has an obvious pleasure in describing this ruler's gardens, aviaries, menagerie, stables, the tame lion, 'Blue Eyes,' that guarded him while he slept, his 'golden house' with its painted images and wonderful quicksilver pool:

> 'Comme il se plaignait à son médecin de nombreuses insomnies, celui-ci lui conseilla le massage. Comme il y répugnait, disant: "Je ne puis souffrir que qui que ce soit porte la main sur moi," il lui répondit: "Fais faire un étang de vif-argent." Il fit donc faire un étang qui avait, dit-on, cinquante coudées de long sur cinquante de large et la fit remplir de vif-argent; il y dépensa des sommes considérables. Il fit poser aux quatre angles de l'étang des coins de l'argent le plus pur, à ces coins des ceintures d'une soie du plus habile travail passant dans des anneaux d'argent. Il fit faire un lit de cuir qu'on emplissait de vent jusqu'à ce qu'il fût gonflé. On le liait ensuite hermétiquement, on le jetait dans cet étang de vif-argent et on liait les ceintures de soie, qui étaient dans les anneaux d'argent, aux coins d'argent. Il dormait alors sur ce lit, qui ne cessait d'être bercé et agité par le mouvement du vif-argent, tant qu'il y restait couché. Par les nuits de lune, c'était un spectacle enchanteur, alors que la lumière de la lune se mariait à la lumière du vif-argent. Cet étang était une des plus admirables conceptions royales dont on ait ouï parler.'*

The popularity of the history known as *El Fakhri* is well established. The author carefully defines the scope of his work in a delightful preface full of personal touches. It consists of two parts: Prologomena on the principles of government and the duties of kings, and an outline of history from the death of the Prophet to the sack of Bagdad by the Mongols under Hulagu in A.D. 1258. The reign of each Abbaside Caliph is followed by the history of his various Vizirs. Here is a passage on royal influence that all good Victorians will appreciate:

> 'Walid, qui succéda à son père, fut un des Khalifes Oumayyades dont les populations de la Syrie apprécièrent le plus la conduite. Il construisit les grandes mosquées: la mosquée de Damas, la mosquée de Médine (que la paix la plus douce soit sur celui qui y repose

* *Description historique et topographique de l'Égypte*, traduit par M. Paul Casanova.

et la mosquée Al-Aqsâ de Jérusalem. Il fit des présents aux lépreux et leur interdit de mendier. Il donna à tout impotent un serviteur, à tout aveugle un guide. Sous son règne eurent lieu d'importantes conquêtes, telle que la conquête de l'Espagne, de Kâchgar et de l'Inde. Il aimait beaucoup élever des édifices, des constructions, créer des monuments et des domaines. De son temps, quand les hommes se rencontraient, ils se consultaient les uns les autres sur les constructions et les édifices. Soulaimân,* frère de Walid, aimait au contraire la bonne chère et l'amour. Aussi sous son Khalifat, les hommes, lorsqu'ils se rencontraient, s'interrogeaient-ils les uns les autres sur la bonne chère et l'amour. Omar, fils d'Abd-el-Aziz, lui, était un homme de piété et aimait la lecture à haute voix du Koran. Ses sujets, lorsqu'ils se rencontraient sous son règne, se demandaient l'un à l'autre: "Quelle est la section du Koran que tu réciteras à haute voix ce soir? Combien sais-tu par cœur du Koran? Combien de nuits passes-tu chaque mois en prières?" '

The author himself supplies the theoretical commentary on such a passage in his Prologomena, where, discussing the royal attributes, he writes:

'C'est de tout temps qu'on a vu les rois adopter une mode ou un genre et puis le peuple s'y porter et s'y attacher. C'est là un des caractères particuliers à l'exercice du pouvoir souverain et un des secrets de la royauté. . . . Une autre chose encore particulière au roi, c'est que, lorsqu'il se détourne de quelqu'un, cette personne en ressent en soi-même un grand abattement, quand bien même le roi ne lui aurait fait aucun mal; et si le roi se tourne vers quelqu'un, cet homme s'en trouve intérieurement tout réconforté, quand bien même. Aucun avantage ne lui en reviendrait. Le seul fait donc de se tourner vers quelqu'un ou de s'en détourner suffit pour produire de pareils effets. Aucune autre personne que le roi ne se trouve dans cette situation." †

Mas'udi, who was a great traveller and has been called the Herodotus of the Arabs, has left us in his *Golden Meadows* a veritable treasure-house of history, travel, fable, and folklore. It is not the world of Islam alone that he portrays: he widened the limits of history and freed it from the bondage of the Koran. He is remarkable for the interest he takes in belief in superstitions; judging from the details he gives of Christian councils and persecutions, he seems to have learnt much from the Melkites; he has also a great deal to say of the beliefs of the Arabs in the days of their ignorance and tells charming stories illustrating their manners and customs. Historically, Mas'udi is not to be judged severely in the *Golden Meadows*, for he himself only regarded this work as a kind of supplement to his *Annals* and *Middle Book*, which were lost. Exact

* *Vide* Maçondi, *Prairies d'Or*, vol. v., ed. Meynard et Courteille, for amusing stories of this monarch.

† Translation: *Archives Marocaines*, Paris, 1910.

history is found mixed with much poetry, anecdote, and thorny religious contention. The end of the Omayyad dynasty is well related, for the causes of its downfall, though not enumerated or commented on, are yet made clear from the narrative; but the rise of the Abbaside power, even the reign of Haroun el Rashid, seems little more than a hurried sketch. The caliphate of El Amin with the siege of Bagdad is excellent, and so is the reign of Moutadi, in which history and biography are happily blended. As a story-book for grown-ups, the *Golden Meadows* can scarcely be surpassed. How pleasant it is to read little dissertations on chess, horse-racing, or cookery; to be amused by Sultan Yezid's favourite monkey and remember Sir Robert Redgauntlet's jackanapes; to read Mas'udi's praise of the city of Bagdad (his birthplace) and compare it with that of Hariri in the *Assemblies* and recall many other beautiful and patriotic passages in our own literature! No lover of books can fail to delight in so sympathetic an author:

> 'Les sages ont dit avec raison: le meilleur et le plus sûr des amis, c'est un livre. Selon que tu le désires, ses découvertes te charment, ses aperçus nouveaux te récréent; il te donne, à ton gré, et des préceptes fortifiants, et de merveilleux secours. Il t'offre en même temps le commencement et la fin, peu ou beaucoup; il réunit ce qui est loin à ce qui est près de toi, le passé au présent; il combine les formes les plus diverses, les espèces les plus différentes. C'est un mort qui te parle au nom des morts et qui te traduit le langage des vivants. C'est un intime qui se réjouit de ta joie, qui dort de ton sommeil et ne te parle que de ce que tu aimes. . . . Il t'apprend plus en un mois qu'une bouche humaine en un siècle. Il t'épargne de pénibles recherches et l'humiliation de t'adresser à ceux qui ne te valent pas et qui sont au-dessous de toi. Un livre est un précepteur qui ne te rudoie jamais; en vain tu lui refuses son salaire, il ne te refuse pas ses services; il t'obéit la nuit, comme il t'obéit le jour; il se soumet à tes volontés en voyage comme au logis. . . .'

Then after a quotation from the Koran and a little story about a great-grandson of the Caliph Omar, he concludes:

> 'Un poète a dit de ceux qui collectionnent des livres, sans jamais profiter de ce qu'ils renferment:
>
> 1. "Bêtes de somme chargées pour le voyage, ils n'en connaissent les profits qu'autant qu'en sait le chameau."
> 2. "Certes, quand le chameau broute ou chemine sous sa charge, sait-il ce que renferment ses besaces?"'

Fortunately, the voices of ancient historians are still listened to in the perplexities of modern politics: we let Tacitus condemn the Germans and Herodotus describe the topsy-turvydom that is Egypt. Lest some harassed British official, fresh from the reading of the Milner Report, should think the following extracts too pertinent, it is only fair to state

that Mas'udi died in A.D. 956, and that he says the first extract refers to a time when there were no Arabs in Egypt:

> 'L'Egypte est un pays plat et déprimé; c'est l'antique patrie des Pharaons et le séjour des tyrans. Malgré les avantages qu'il doit à son Nil, il mérite plus de blâmes qui d'éloges. Son climat est lourd et d'une chaleur excessive, quoique peu nuisible. Les habitants ont le teint mêlé et l'esprit lent. C'est une mine d'or, de pierres précieuses, d'émeraudes et de richesses de toutes sortes, un sol riche en moissons et palmiers mâles. Mais le climat énerve le corps et noircit la peau. On y vit longtemps. Les Egyptiens sont astucieux, fourbes et enclins à la bassesse, à la mauvaise foi et à la ruse. En un mot, c'est un pays où l'on s'enrichit, mais où l'on ne peut se fixer, à cause des troubles et des désordres qui ne cessent de le désoler.'
>
> 'Son Nil est une merveille et son territoire est de l'or. Elle appartient au vainqueur et se livre au plus fort. Les richesses sont un objet d'envie et ses productions une source de profits. Mais le peuple qui l'habite est insubordonné et n'obéit que lorsqu'il tremble; il ne se soumet que parce qu'il est désuni, et s'il se révolte, c'est une lutte mortelle.'*

There is an obvious danger in picking out purple patches, delightful as they may be from a purely literary point of view. The value of Arab historians, however, does not lie in their purple patches, which are indeed quite frequently not their own! Besides the absolute information these histories convey, an important matter is the cumulative effect their long recitals produce. For this reason alone it would be historically worth while to read them in the original Arabic. The critical sense is lulled, and when the mind is at last free from the rather exacting task of translation, it rises to behold a very different picture from that presented in clever, well-reasoned, critical Western summaries. Of such, the good ones are clearly indispensable; but without entering into well-worn arguments in favour of the scientific study of history from 'sources,' any literary worker is apt to experience a sense of deadness and disappointment when he finds his work already done for him. We do right to enjoy the freshness of our own impressions, especially if we go to the length of learning enough of a Semitic language to be able to form them. To form conclusions is of course a different task, and one from which the majority of us are happily dispensed by the labours of the great Western Orientalists. But it is important that we should hear the Arab historian state his conclusions, and that we should do our best to get into some sort of sympathetic relation with him. If it is true that people get the kind of government they deserve, his mentality and his opinion must surely be of first-rate importance to us. He will make us content to study

* Maçondi: *Les Prairies d'Or.* Traduit par Barbier de Meynard et Paret de Courteille. 9 vols.

what we have been too ready to dismiss as a monotonous series of despots. After all, it takes some kind of historical ability to appreciate intelligently the spirit of a despotism; and it would seem incumbent on us to do so, since as an Empire we are continually concerned with the government of Eastern peoples, and now immediately concerned with giving a larger measure of self-government to Egypt and India. Any democratic people, politically self-respecting, governing themselves normally through representative boards and councils, producing and taught by historians who thoroughly understand the working of boards and councils, would be well advised to study the history of Eastern peoples from the books of native historians, who never saw a board or council and would not understand its working if they did. We are in danger at the present time, in our relations with Oriental races, of being so lost in admiration of the fine political superstructure we are rearing, that we neglect to pay due attention to the foundations on which it must stand. The reading of Arab historians does help to correct this. It is true they are what we call unscrupulous in omitting to state their sources, and that, when for any reason they do not wish to tell the truth, they lead us into inextricable confusion—the Norman conquest of England has its obscurities—but in spite of a good deal of data, we shall, humanly speaking, never know the truth about the Arab conquest of Egypt. We must, however, do them justice. Much of their simplicity is explained by the simpler conditions of life at the Eastern level and in the age when they wrote. Consider the economic case of Egypt: it had the Nile and a skilled agricultural population. Wars and peculiar oppressions apart, when the Nile was high people had plenty or enough; when it was low they had not. Arab historians do not ignore economic conditions. As long as there have been Copts in Egypt, accounts have been kept of revenue and taxation. Maqrisi and El-Kalkashandi, for instance, both take a very healthy interest in Nile gauges and Copts, land-tax and customs. On the whole, in spite of some partiality and very human shortcomings, the best Arab historians may be accepted as highly talented interpreters of the signs of other times and of the characters of the people whose history they record. Dullness is not one of their faults, and their works are much more interesting to lovers of general literature than are the highly specialized works of many European historians. Arab historians and personalities generally satisfy a literary and an intellectual need. Through them, and possibly more successfully still through a more complete and ardent study of the great language which they write in so simple and unpretentious a style (a study obviously only possible to few), we are enabled to get into sympathetic contact with Orientals, to understand something of their mental habits and appreciate their peculiar genius. In each one of us exists something common to all men of this and of other ages; and it is at least a great

intellectual satisfaction to discover a key to the history, not merely external, of vast regions of the habitable globe still comparatively unknown to us. There is undoubtedly a strong historical interest that Arabic satisfies and possibly that only Arabic can satisfy. Moreover, it is not necessarily Machiavellian on our part to realize that, unless we make some effort to sympathize with Orientals, we can never govern them satisfactorily; nor is it the disillusioned only who know that a great part of life, and that certainly not the least pleasurable, consists merely in maintaining easy friendly relations with all sorts and conditions of men.

M. STEWART.

The Problem of the 'Hopeless Case'

HAPPY is the teacher to whom this title is a source of bewilderment! Most of us are painfully aware of the presence in our classes of several 'hopeless cases,' pupils who apparently will never learn sufficient of a foreign language to make them capable, not of doing themselves or us credit, but even of reaching such a standard as will allow them to keep up with the average member of their class. Our task would be easier if we refused to admit the hyperbole in the term we use. We call the child a 'hopeless case,' and yet we hope, and, hoping, still wrestle with him. If we could leave him alone, refusing to waste time and energy on trying to move him forward, we could devote that time and that energy to profitable pupils, with advantage to them and to ourselves. But we cannot leave him alone; pity for his trouble or fear of his failure at the examination impels us to give him more than his fair share of attention. And everyone suffers in consequence.

The problem of such a child is complex, and, to avoid the appearance of increasing the complexity, I am going to assume that the 'hopeless case' is a boy.

We may feel the hopelessness of the 'hopeless case' at almost any stage of the boy's course, but our faith in the efficacy of our teaching is such that we are not often seriously alarmed until the end of the second year. By that time, assuming a previous continuity of method on our part and sustained effort on the part of the boy, we have acquired the conviction that the case threatens to be 'hopeless.' Drastic action at this stage may completely remedy matters. Unfortunately, too often nothing is done, and the distance separating the case from the rest of the class daily grows. In the third year, the seriousness of the problem is brought home to us, and some attempt is made at increasing the amount of work done by the 'case,' usually with but little result. In the fourth year the teacher finds himself hoping that the boy will leave before the examination, and the boy, realizing his danger, makes enormous efforts—to little or no

purpose. Now, I am convinced that, in all cases, there are possibilities of remedial treatment, but obviously such treatment has fewer chances of success the longer the application is deferred.

I think I am right in supposing that the feeling of hopelessness concerning a boy comes to the teacher somewhere near the end of a boy's second year of languages. The reason is not difficult to find; it is at about that time that the teacher discovers the deplorable character of the *written* work. Much oral work passes muster which, reduced to writing, would be abominable. Again, mistakes made in speech appear less grave than trivial errors in black and white, and, finally, the teacher has very few opportunities of hearing pupils deliver themselves of an original sustained passage. In many schools, this moment, the end of the second year, is acknowledged to be critical, and it is then that the selection is normally made of those pupils who are to take a second language, the weaker continuing with the first language only. I am inclined to believe that this avoidance of the second language is only a palliative, and that remedial treatment in every instance is necessary. In a very large number of cases, the reason why the second language is not taken is not because the boy is really incapable of taking it, but rather that appearances are against him, in that he has apparently learnt the first badly. The question is too wide to be considered here, but it might be worth while to try with such boys a remedial course in the first language while the initial steps to learn a second were being made.

Now, what shall be the nature of this remedial course for the 'hopeless case'? It is obvious that the remedy must be appropriate to the special circumstances of the disease. The greatest difficulty is, of course, encountered in the naturally unintelligent pupil, he who is, through lack of aptitude, weak in all subjects. Fortunately, it is usually possible to diagnose this case at an early stage. Now, this boy may be on the verge of idiocy, incapable of performing the simplest process of reasoning; yet there is one thing that he, in common with the savage and the *crétin*, can do with a considerable amount of success—he can talk, and he can clothe what thoughts he has with speech. We attempt to make him write and we fail ignominiously. Unless the attempt at educating him has crushed all the life out of him, he can learn to talk in the foreign tongue just as he learnt to talk in his own. He will not do it so fluently, but, under sympathetic treatment, he will learn to express his simple desires and thoughts, if only he can be relieved of the feeling that, being school work, he will never accomplish it. The presence of one such boy in a lower class is sufficient pretext for the teacher to make nearly all his lessons oral; the rest of the class will not suffer. If that class could be brought to talk the foreign tongue among themselves during the language lesson the 'hopeless case' might find salvation. It should be remembered that

children—and many adults, too—consider it an infinitely greater feat to *speak* a foreign language than to write it. The weak boy, finding that he could speak, say, French with some slight ease, would gain confidence—an untold boon. But the difficulty of applying such treatment lies in the fact that the class in which the boy finds himself is probably too little in advance of him to be able to afford the necessary help. I recommend that this 'hopeless case' be put into a *higher* set for French, even at the cost of dislocating his time-table. The higher set or form, flattered at the compliment, would be quite ready to show off its conversational powers and, under guidance, could provide the weakling with a considerable oral vocabulary, which he would absorb by the natural process of listening and speaking. I am not going to suggest that, even if he speaks moderately well, he will have all the equipment he requires for his future language studies, but he will now be in far better pass for continuing. He will have a wider passive vocabulary than his comrades of the lower form, of higher intelligence than himself, and the chances are that his active speech vocabulary will be as extensive as theirs. He will have been given wider opportunities than his fellows for making use of the one faculty which he possesses in equal degree with them—that of receiving and imitating speech sounds, and, provided that he is not required to write or to reason for some time, he will lose his feeling of inferiority. If, later, he is again outstripped, the process must be repeated, for his one hope lies in speech. Even if, at the end of his course, he is incapable of writing the language with accuracy or of reading it with understanding, he will, at any rate, have gained something, and something of worth.

The second type of 'hopeless case' is the boy who apparently has no language faculty, while possessing quite respectable intelligence. Such a boy, as a rule, has the utmost difficulty in expressing himself clearly in his mother-tongue, and, naturally, when he is asked to do in a foreign tongue what he cannot do in English, his efforts are ludicrous. The home circumstances should be discreetly investigated. It may be found that he is an only child, or that his parents are neglectful, or that he is charged with domestic duties which leave him little time for reading. Whether this be so or not, it may be through progress in English that progress in the foreign tongue will come. The co-operation of the teacher of English will be sought, and every effort made to improve the language faculty through the practical use of English. But the acquisition of a foreign language is theoretically independent of a knowledge of the mother-tongue, and the process adopted in the last case should be applied here also—viz., the placing of the patient in a higher form, where he will hear the foreign language spoken readily and frequently around him. The acquisition of speech facility in such a case is just as valuable as in the other, and would produce the same results.

Then there is the common phenomenon of the 'hopeless case,' who, while still young, has yet several years of language tuition behind him. Such a boy, as a rule, has gone from school to school and suffered much at the hands of teachers with varying methods. The result is that he has gained some knowledge, but so vague, unsystematized, and incoherent that he is incapable of doing anything well. Unless the boy were markedly unintelligent, I would make him start immediately a second language, taught on systematic lines, returning two years later to the first, which would be entirely neglected in the meantime.

So far we have dealt with pupils who are supposed to be hopeless on account of their natural defects, and the remedy proposed is to make use of the speech faculty, with which even the least intelligent is endowed, and to require from them no written work until their command of the spoken language is sufficiently established to produce a natural echo in the form of the written word.

There are several types of 'hopeless case' where the weakness in languages can be traced to acquired defects or prejudices. There is the 'hopeless case' of the early specialist—the boy who is intensely interested in science, for example, and who grudges every minute given to the foreign language. This case is very common in schools with a highly developed science side, and, in those schools where, in the case of weak language pupils, science or manual work is substituted for a second language, there is a serious risk of the 'one-language' boy neglecting even that one for the sake of science. The remedy is for the language teacher to display great interest in the science or the manual work, and to provide the boy with scientific books written in the language taught. There are in French, for example, quite a number of illustrated scientific periodicals which boys of this type find very interesting, and which they will read with avidity, even if with imperfect understanding. Such boys, too, are very proud of being able to display knowledge of technicalities in a foreign language, and once their interest has been secured they can be led to take pleasure in the language if they are allowed to regard it as a vehicle for teaching science. Happily such boys are as a rule fairly intelligent, and science does not absorb them utterly until their third or fourth year. Their early studies in languages, therefore, may be counted upon as being still of value, and reading presents but few difficulties. But it is essential for the case here that the boy should be allowed to read without any fear that he will be asked to give in the language an account of his reading. He must be allowed to forget that the language is a branch of study; it must be for him a part of the science in which he is interested. He must be encouraged, too, to read directly and without translation, a thing which, I find, in the case of French, even weak boys can do more or less readily at the end of the second year.

There is next the pupil who, undoubtedly intelligent, industrious, and without any obvious leaning to one particular subject, is yet a 'hopeless case' at a language. If the teacher can gain the sympathy of the pupil, he will find by judicious questioning that the boy 'does not like' the language. Now, at the back of this dislike, there is almost always a prejudice. The language is perhaps associated with a former teacher to whom the boy cordially objected. I have found this to be the reason in innumerable instances. The teacher must do his utmost to bring about a dissociation of the language and school. Probably the best means is again that of providing extensive reading matter, leaving all formal language work until the prejudice has been forgotten. At other times, the prejudice is not against the teacher, but against the people whose language is being studied, and occasionally this prejudice is not originally that of the boy, but of a parent. I know one boy who hated French because his father had had business losses through the fault of a Frenchman; and in another case I traced a boy's dislike of French—he himself dabbled in electricity with much enjoyment—to the fact that, in a French town which he visited, he found the tramway system very defective! Now, such cases, if they cannot be cured, can certainly be alleviated by a programme of free reading, which, by arousing interest, will tend to kill the prejudice, and so act indirectly; the direct value of the reading is obvious.

There is finally the case of the lazy boy. This case calls for treatment at the hands of all his teachers, but, as even the lazy boy has something in which he is interested, and to accomplish which he is willing to exert himself, it would be worth while to try to find out what this is, and to provide him with as much literature bearing on his subject in the foreign language as is available.

Now what will be the net result of these devices? Much will depend upon the care with which each case is diagnosed. Most of us, confronted with a 'hopeless case,' are inclined to see in it the result of insufficient work. We pile task upon task, ply spur and whip, and are astonished that no progress is made. In my opinion, the *lazy* 'hopeless case' is the exception, and that the others are likely to become more hopeless still if we persist in adding to their burdens for the purpose of effecting a cure. It is essential that we get to the bottom of the matter, and, having diagnosed the malady, apply an appropriate remedy. Two remedies are sovereign: for natural disability, concentration on speech; for acquired defect, unlimited free reading—in both cases to the exclusion of writing. How far the cure will be effected depends upon the difficulty of the case, and especially upon the stage at which the cure is undertaken. If examination success is to be the criterion, I would say that no device applied during the last year of the course will cure the 'hopeless case,' for exam-

ination results are obtained by studial methods alone—those methods which have as their ultimate end the acquisition of the power of *writing*. But if we apply to our 'hopeless cases' the natural cure of speech and the semi-natural cure of reading, we shall turn out, at the worst, no pupil incapable of speaking and reading. We shall give him or her an additional instrument of communication and the key to a new treasure-house of literature, which things may be, after all, just as valuable as a certificate of matriculation. C.

The Language Question in Norway

To the ordinary student of modern languages at a British University the programme 'modern languages' consists of French, German, and English. It may contain a smattering of Italian and Spanish, the compulsory Latin course making these languages easy; but there his inquiries into modern language end. It is rare, indeed, that he bestows a thought upon Scandinavian tongues, beyond sometimes idly wondering what language they speak on the other side of the North Sea. Should he go the length of asking questions, he will probably be told that Norwegian is the same as Danish, and that Swedish is slightly different from both. If he remarks how strange it is that Norway and Denmark, separated by the sea, should have the same language, while Sweden, closely united to Norway on a frontier of hundreds of kilometres, should have a different one, it will be pointed out that, for four hundred years, Denmark governed Norway, and that the language of the former was imposed upon the inhabitants of the latter.

If time and circumstances lead such a student to Norway, these half-forgotten facts stand before him as vivid realities as soon as he tries to penetrate the mystery of the Norse language. Two languages are spoken in Norway. Both claim to be Norwegian. The one, spoken by the upper classes in towns, is popularly distinguished as 'Riksmaal' (imperial language) from the 'Landsmaal' (national language) spoken in the rest of the country.

For the last half-century Norwegian has presented difficulties to foreigners. A German professor, who compiled a Norwegian grammar for Germans in 1895, gives his reasons for doing so in a preface, where he says that foreigners going to Norway find the language spoken there rather widely different from Danish, and that the inhabitants claim that this Norwegian-Danish is the Norwegian language. The last paragraph of his preface is of interest to modern readers. Here he mentions that attempts are being made to establish another language in Norway, a certain Mr. Ivar Aasen having issued a grammar and a

dictionary of what he claims to be the pure Norwegian language. Societies exist for the propagation of this new language, and newspapers are printed in it. The worthy professor, however, states conclusively that a language that is not spoken can never live.

Norwegian-Danish is the modern 'Riksmaal.' The 'new language' is the 'Landsmaal,' which not only lives, contrary to the professor's prognostications, but even flourishes exceedingly. Norwegian is recognized by the Government as equal with Norwegian-Danish. The University matriculation examination requires candidates to write an essay in both languages. A large proportion of schools throughout the country conduct all instruction in Norwegian, Norwegian-Danish being a subsidiary study. The number of such schools increases by about five hundred each year. There are at least five professors at the University in Christiania who lecture in Norwegian.

As is natural under such circumstances, the question of language is in the forefront of Norwegian life and thought. A foreigner coming into the country must look into the origin of the dispute in order to appreciate the situation.

For four hundred years—until, in 1814, Norway was freed from Denmark's rule—Danish administrators, clergy, teachers, and merchants had established their language firmly in all the towns of Norway. The ruling classes were Danish. The Norwegian language fell into obscurity. About the middle of the nineteenth century the romantic movement found its way to Norway, causing the intellectual world to admire nature and country life, and, among other things, the language of the country people. Ivar Aasen, the famous linguist, was awarded a research scholarship by the Trondhjem Scientific Association, and devoted himself to the study of Norwegian dialects. He travelled all over the country, comparing the dialects with one another, and examining them according to the laws of philological development. After years of study he issued, in 1848, a grammar of what he called the Norwegian folk-language. In it he gave as 'model' those words appearing in the majority of dialects, and resembling most closely the hypothetical philological product of Old Norwegian. Two years later he issued a dictionary of this 'normal' language, with a phonetic spelling system.

Had this Norwegian language been an artificial word-system, existing only on paper, as it suited the above-mentioned German professor, along with the Danish-speaking population of Norwegian towns, to believe, it could not have spread as it has done during the past seventy years. Its progress is especially marked since 1905, in which year Norway achieved its complete independence by its separation from Sweden. While the real Norwegian establishes itself more firmly every year, Norwegian-Danish makes frantic efforts to maintain its position. The spoken

language, even of Norwegian-Danish communities, changes so rapidly at present under the influence of Norwegian, that spelling reforms are necessary at intervals of five or even three years! Norwegians, unlike the English, evidently feel uncomfortable unless their written language be the phonetic representation of their spoken tongue.

Norwegian is much more musical than Norwegian-Danish. The vowel-sounds are richer, and the articulation generally more frank and distinct than in Norwegian-Danish, which, in its most patrician variety, is articulated—if the word can be used of such utterance—in the throat. Grieg regretted that he had not been born a generation later, in order to compose more songs in real Norwegian.

Those who speak Norwegian-Danish, and consider it the real Norwegian, urge that its claims to the title are justifiable because it was the language used by Ibsen and Björnson. Both these writers wrote in almost pure Danish. It was their mother-tongue; it was only natural for them. When they were at school, their grammar-book was a Danish grammar. Even old people living in the country districts, who have never spoken anything but real Norwegian, still write in Danish, because they learned to write like that in school. Björnson, who had a strongly national spirit, attempted to write real Norwegian in his youth; but, meeting with no success, he became a powerful opponent of the movement in its favour.

Others writers were less easily daunted. Norwegian-Danish literature does not include all the literature—nor even all the great literature—produced in Norway. Ivar Aasen himself wrote both prose and poetry in his model language, and many of his songs are popular to the present day. Vinje, a contemporary of Ibsen and Björnson, wrote prose and poetry in real Norwegian; and although he was allowed to die of starvation, his works are now acknowledged to be great, even by the most rabid champions of Norwegian-Danish. It is probably because of his essentially national spirit that he is unknown abroad. Many of Grieg's master-songs are compositions inspired by the poems of Vinje and Sivle, a younger Norwegian poet.

At the present day there is a numerous company of young writers of Norwegian prose and poetry. The greatest living author in Norway, Arne Garborg, has written his masterpieces in pure Norwegian. In his student days he wrote good Danish, until, becoming acquainted with Aasen and Vinje, he threw himself heart and soul into the national movement. Although he was rejected as candidate for the last Nobel award for literature on the ground that he had ceased producing original literature, being occupied in translating Homer into real Norwegian, Garborg is commonly acknowledged to be on a level with Ibsen and Björnson.

It is certain that Norwegian, for purposes of speech and literature, is

by no means inferior to the Norwegian-Danish which has so long been accepted as Norwegian in other countries. It is not too much to say that, in another fifty years, Norwegian-Danish will be driven out of Norway and sunk in the Skaggerack, and Norway, the land of the future, as Björnson sang, will once again speak to the world in its own beautiful language.

M. L. LINGE.

Hortus

JE ne désire pas, pour être châtelain,
Même un petit castel là-haut sur la colline.
Au milieu d'un gros bourg, qu'un vieux donjon domine,
J'ai mon gentil pignon et veux rester vilain.

Je préfère avant tout un agreste jardin,
Où la paix sur mes pas toute doucement chemine
Sous des bosquets fleuris et tout bleus de glycine,
Où l'oiseau chante et trille et reprend son refrain.

Un charmant jardinier, qui n'aimait point la forme,
Le généreux auteur d'*Attendez-moi sous l'orme*,
Disait à la jeunesse et non pas sans raison,

De cultiver les fleurs, de planter des charmilles
Pour écrire un poème ou tourner la chanson
Et faire ainsi sonner bien des rimes gentilles.

V. E. KASTNER.

Chronique de France

L'ANNÉE scolaire bat maintenant son plein, et la question de la réforme du baccalauréat dont je vous donnais, en quelques mots, les éléments dans ma précédente chronique* est au premier plan des préoccupations de tous ceux qui, à un titre quelconque, s'intéressent en France aux choses de l'enseignement.

Vous le savez, il s'agit avant tout de décider si, dans l'avenir, l'étude du latin et du grec sera, comme autrefois, rendue *obligatoire* dans les lycées et collèges ou si, au contraire, on s'en tiendra aux errements actuels, qui ne donnent aux études, dites 'classiques,' qu'une place relativement restreinte dans la répartition des cycles.

Le Ministre de l'Instruction Publique, désireux de donner à son enquête le maximum de portée, n'a pas voulu que, seuls, les professionnels et les spécialistes soient appelés à formuler leur opinion à propos d'une réforme dont l'effet sera capital sur la formation des esprits de la génération qui vient. Il s'est, en conséquence, adressé à des groupements que, jus-

* Voir *Modern Languages*, October, 1921, p. 19.

qu'alors, on n'avait pas cru devoir consulter officiellement sur de tels problèmes. C'est ainsi, par exemple, que les Chambres de Commerce, le congrès des anciens élèves des écoles supérieures de commerce, la Croix Rouge, l'Académie des Sciences, etc. . . . ont été pressenties.

L'opinion exprimée par la grande majorité des Chambres de Commerce est particulièrement intéressante à retenir. On aurait pu croire que, par tendance, par habitude professionnelle presque, les membres de ces compagnies se seraient prononcés en faveur de l'étude à outrance des langues vivantes, au détriment de celle des langues mortes : latin et grec. Il n'en a rien été ; et le rapporteur de la Chambre de Commerce de Lyon, notamment, après avoir constaté que 'le latin et le grec sont les deux portiers de notre langue,' déclare que, pour écrire une simple lettre de commerce, il faut des qualités de logique, de clarté et de netteté dans l'argumentation que, seule, la connaissance du latin peut procurer complètement.

Ça n'est pas, ajoute le même rapporteur, que l'étude des langues vivantes doive être négligée. Mais il estime que la connaissance du latin et du grec facilitera considérablement l'étude de ces langues dont il faut surtout perfectionner les méthodes d'enseignement ; en particulier, en confiant cet enseignement à des professeurs étrangers. Finalement, la Chambre de Commerce de Lyon s'est nettement prononcée contre le maintien d'une section d'études sciences-langues (qui existe actuellement), dans laquelle l'enseignement du latin et du grec ne figure pas.

Je crois que la question est ainsi posée avec clarté et bon sens. Il est, d'ailleurs, tout à fait intéressant de constater que, sur ce problème d'éducation nationale, la majorité des esprits pratiques et réalisateurs du pays se rencontre avec la majorité des intellectuels et des théoriciens.

Un avenir, prochain, je l'espère, nous apprendra comment le Grand Maître de l'Université entend donner une forme concrète aux indications fournies par ces considérations générales.

* * * * *

Puisque nous parlons philologie, pourquoi ne vous rappellerai-je pas qu'un des meilleurs ouvriers de la langue française, un de ceux qui, de nos jours, ont le plus fait pour retracer son histoire jusques en ses origines, M. Joseph Bédier, a été reçu solennellement, au début de Novembre, à l'Académie française.

M. Joseph Bédier, ancien élève de l'Ecole normale supérieure, Professeur au Collège de France, est l'auteur d'études extrêmement fortes et originales sur ces œuvres des 11e et 12e siècles, si naïves dans leur vieux français, mais si puissantes dans leur conception et si touchantes dans la sincérité de leur émotion. C'est à lui que nous devons de connaître vraiment et de goûter la *Chanson de Roland*, ce premier poème épique écrit à la gloire des Francs ; à lui encore que nous devons le

renouvellement heureux de la magnifique histoire de Tristan et d'Iseut, 'ce beau conte d'amour et de mort'; à lui enfin que nous devons ces études sur les Fabliaux et les Légendes Épiques qui sont devenus classiques pour tous les médiévistes.

M. Joseph Bédier, 'universitaire, savant, érudit, critique, historien, philologue, hagiographe,' comme l'appelait M. Louis Barthou, qui le recevait à l'Académie, a succédé au plus profond, au plus délicat, au plus français des poètes de ces quarante dernières années : à Edmond Rostand. A vrai dire, cette séance de l'Académie fut pleine du souvenir du grand disparu et l'on sentait que l'immortel auteur de la *Princesse Lointaine*, de la *Samaritaine* et de *Cyrano de Bergerac* dominait de toute sa hauteur l'assemblée, réunie pour entendre l'hymne suprême à sa gloire. Car il mérite vraiment d'être appelé immortel, celui-là qui sut chanter et magnifier 'ces héroïsmes superflus, ces éveilleurs d'aurore,' dans lesquels, comme l'a si profondément indiqué M. Joseph Bédier, les âmes françaises ont reconnu leurs lointaines tendances héréditaires.

* * * * *

Pourquoi faut-il que les génies les plus grands aient presque toujours à payer de quelque manière, la rançon de leur gloire, et pourquoi ceux qui héritent d'un nom admiré, n'ont ils presque jamais l'élémentaire pudeur de le conserver aussi pur qu'ils l'ont reçu ?

Edmond Rostand a laissé deux fils dont l'un, Maurice, parce que son père fut un magnifique poète et un puissant artiste, s'est facilement convaincu que, fatalement, il devait être encore plus grand que lui.

J'aurais eu scrupule à vous demander une minute d'attention pour ce jeune homme si, dans les premiers jours du mois dernier, son nom n'avait rempli les colonnes de nos journaux et de nos revues, à la suite d'une pièce : *la Gloire*, qu'il réussit à faire monter et jouer par Madame Sarah Bernhardt, souvent mieux inspirée. Cette œuvre, dont tout le monde a parlé, beaucoup par snobisme et un peu aussi, il faut l'avouer, par impossibilité de parler d'une autre, m'a amené à rouvrir un livre du même auteur : *Le Cercueil de Cristal* qui, il y a un an environ, fit aussi quelque bruit.

Si vous pouvez supporter pendant 250 pages, d'entendre quelqu'un s'extasier sur son âme incomparable et son génie tellement prodigieux que, à la déclaration de guerre, il s'en fût, pour épargner à l'humanité le désastre effroyable d'une possible disparition ; vous lirez ce livre. Sinon, vous le fermerez, comme moi, vers la dixième page.

De toute façon, je crois bien qu'après avoir fait connaissance du fils, vous aurez hâte de retourner au père, comme, après la pluie, lorsque le ruisseau n'est plus limpide, l'on remonte vite vers sa source, pour retrouver l'eau claire.

M. DE BARRAL.

LES LIVRES À LIRE

Manuel bibliographique de la Littérature française moderne (16e, 17e, 18e *et* 19e *siècles*). *Nouvelle édition revue et augmentée.* Par GUSTAVE LANSON, Librairie Hachette, 79 Bvd. St. Germain, Paris (6e). Prix 80fs.

Cet ouvrage se vend aussi en cinq fascicules séparés :

1er fascicule, 16e siècle. 14fs.
2e fascicule, 17e siècle. 17fs.
3e fascicule, 18e siècle. 20fs.
4e fascicule, Révolution et 19e siècle. 30fs.
5e fascicule, Supplément et Index Général. 15fs.

Propos d'Anatole France, de l'Académie française. Recueillis par PAUL GSELL. 1 vol. in-16. Bernard Grasset, éditeur, 61 Rue des Saints Pères, Paris (6e). Prix 6fs.75.

Vestigia Flammæ. Poésies. Par HENRI DE RÉGNIER, de l'Académie française. 1 vol. in-16. Éditions du *Mercure de France*, 26 Rue de Condé, Paris (6e). Prix 7fs.

Le Chemin de Plaine. Roman. Par ERNEST PÉROCHON, Lauréat du Prix Goncourt, 1920. 1 vol. in-16. Plon-Nourrit et Cie, éditeurs, 8 Rue Garancière, Paris (6e). Prix 7fs.

Père. Roman. Par ANDRÉ LICHTENBERGER. 1 vol. in-16. J. Ferenczi, éditeur, 9 Rue Antoine Chantin, Paris (14e). Prix 6fs.

Les Hommes Abandonnés. Roman. Par GEORGES DUHAMEL. 1 vol. in-16. Éditions du *Mercure de France*, 26 Rue de Condé, Paris (6e). Prix 7fs.

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ENGLISH

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SHAKESPEARE, W. : Macbeth, Twelfth Night, As You Like It. Edited by G. H. Cowling. (Methuen's English Classics.) Pp. 128-144. Limp cloth, price 1s. 6d. Methuen and Co.

SHAKESPEARE, W. : The Merry Wives of Windsor. (The New Cambridge Shakespeare.) With Introduction by Sir A. T. Quiller Couch. Pp. xl+149. Cloth, price 8s. net. Cambridge University Press.

(SCOTT-MONCRIEFF, C. K.): Beowulf: A Translation. Pp. xxvi+127. Cloth, price 7s. 6d. net. Chapman and Hall.

WEBSTER, JNO. : The Duchess of Malfi. Edited by F. Allen. (Methuen's English Classics.) Pp. 154. Limp cloth, price 2s. Methuen and Co.

FRENCH

BAZIN, RENÉ : Récits du Temps de la Guerre. Adapted by A. Truan. With vocabulary. (Oxford Junior French Classics.) Pp. 126. Limp cloth, price 2s. 3d. net. Clarendon Press.

DOLTON, CLARA S. : Mon petit livre français. Pp. vi+86. Limp cloth, price 2s. Longmans, Green and Co.

POOLE, W. M. : Conversations en Classe. Pp. iv+88. Limp cloth, price 3s. 6d. John Murray.

ITALIAN

PARINI, GIUSEPPE : Il Giorno. Edited by A. F. Johnson. Pp. xi+95. Paper boards, price 3s. net (plain text separately, 2s. net). Clarendon Press.

DUTCH

DOWNS, B. W., and JACKSON, H. L. : A Manual of the Dutch Language. Pp. viii+144. Cloth, price 6s. net. Cambridge University Press.

* Mention in these columns does not preclude more detailed notice elsewhere.

SPANISH

BALSHAW, H. C. L.: A Junior Spanish Reader. Pp. viii+180. Cloth, price 3s. 6d. Methuen and Co.

MARCH, JAUME: Diccionari de Rims. Editat per A. Griera. (Biblioteca Filològica de l'Institut de la Llengua Catalana.) Pp. 134. Paper, price 10 pesetas. Barcelona: Institut d'Estudis Catalans.

MORATÍN, L. F. DE. La Comedia Nueva. Edited by H. C. L. Balshaw. Pp. xvi+108. Cloth. Methuen and Co.

GERMAN

KEYWORTH, J. S.: German for the Traveller. (Harrap's Bilingual Series.) Pp. 67. Paper, price 1s. 6d. net. G. G. Harrap and Co.

SERBIAN

CRAIGIE, W. A.: A First English Book. (Serbian Edition by Dragutin Sabotić.) Pp. 96. Paper. Clarendon Press.

Reviews

PEERS, E. ALLISON: Extracts for Spanish Prose Translation. Pp. 143. Price 3s. 6d. net. D. C. Heath and Co.

This is a careful selection of English pieces for translation into Spanish, and should prove very useful to teachers. The pieces are graduated in difficulty: the first fifteen illustrate definite grammatical points, and useful notes are given upon stumbling-blocks; the later pieces are up to University standard in point of difficulty. A vocabulary is provided for the elementary portions of the book.

CALDERÓN: El Alcalde de Zalamea. Ed. Ida Farnell. Pp. xlviii+125. DE MORATÍN: El Viejo y la Niña. Ed. L. B. Walton. Pp. lix+113. Price 3s. 6d. each. Manchester University Press.

These are the first volumes of a series of Spanish texts, due to the enterprise of the Manchester University Press. Features of the series are the full introductions and the careful bibliographies given at the end of each edition. Thus Mr. Walton provides, in the course of his introduction to Moratín, an admirable essay upon Spain and Spanish literature under the first Bourbons and upon eighteenth-century Spanish drama; much information is here given for which a student would otherwise be forced to seek far afield. The notes, though brief, are adequate and to the point.

RELIGIOUS TRACT SOCIETY: *Los Cuatro Evangelios y los Hechos de los Apóstoles.* Pp. 341. Price 2s.

This is a reproduction of the translation of Cipriano de Valera, which has been revised. There are notes and coloured illustrations, and the publication at so low a price is noteworthy in these days. The book is well printed, and students who desire some acquaintance with the New Testament in Spanish will be well advised to procure it.

COPPIN, M.: Pages d'Histoire de France. Pp. 112. Price 1s. 6d. G. G. Harrap and Co.

This book is a selection from the works of Michelet, and deals with various episodes in the history of France from the outset to the eighteenth century. There are chronological summaries, notes, and a vocabulary. The notes, which are chiefly historical, are too brief to be of much use: the editor's general purpose appears to be too extensive for so small a book.

DUBRULE, N.: Le Français pour Tous. Deuxième Livre. Pp. 224. Price 5s. 6d. net. Ginn and Co.

This is a Direct Method book for second-year pupils. Considerable dexterity is shown in the various exercises devised for practice in grammar and composition, and the book would prove very useful in the hands of a competent teacher. The illustrations are well done, and there is a full French-English vocabulary.

BATEMAN, G. C., and THORNTON, J. E.: How to Teach French Phonetics. Pp. 91. Price 3s. 6d. net. Heffer and Sons, Cambridge.

This is a book for the teacher, and contains a carefully planned course of exercises and drills in phonetics, which has been tested and developed in the course of the authors' teaching experience. Two sets of introductory lessons are given, representing what the authors consider the minimum and the maximum of theory that should be taught. These are followed

by ear-training exercises, articulation exercises, sound drills, for practice in combinations of sounds after proficiency has been secured in the reproduction of single sounds, and preliminary exercises in phonetic reading and dictation. Having seen the system in classroom use, we can testify to the efficacy of the course of training which it provides.

FLORIAN, A. R.: Introduction to French Prose Composition. Pp. 175. Price 3s. Rivingtons.

This book carries the learner through all the ordinary syntax, and introduces the writing of continuous prose composition at an early stage. Some general pieces are added at the end of the book, which has a vocabulary and tables of common synonyms and homonyms. A pupil who has worked through the book should be capable of matriculation French.

DOLTON, C. S.: Mon Petit Livre Français. Pp. 86. Price 2s. Longmans, Green, and Co.

A first course, intended for children on leaving the kindergarten. The writer generally follows Direct Method principles, but provision is made for translation from English into French. The phonetic lessons at the beginning are good, but might have been carried farther into the book, which is a careful piece of work and covers the ordinary affairs of a child's daily life. There are black-and-white illustrations.

STENT, EDITH C.: Methuen's First French Book. Pp. 125. Price 3s. Methuen and Co.

A Direct Method course. The first six lessons are in phonetic script, and the writer, in an introduction, explains her method of teaching phonetics and of securing a transition to gnomic script. The following lessons proceed upon ordinary lines, and a pupil who has gone through the book should have a vocabulary covering the affairs of daily life and a knowledge of the necessary grammar. There are songs, games, and riddles, and the illustrations, some from photographs, are excellent.

BAIN, A. WATSON: French Verb Conjugation. Pp. 55. Price 2s. 6d. Methuen and Co.

We are unable to see the purpose of this book. It contains no information that is not to be found in a good grammar, and much space is occupied unnecessarily with full conjugation of periphrastic forms. The statement that the imperfect tense of *avoir* is formed 'from an old present participle, *avant*' is a little abrupt.

R. L. GRÆME RITCHIE AND J. M. MOORE: Annotated Renderings of 100 Passages selected from *A Manual of French Composition*. Pp. 148. 10s. Cambridge University Press.

This book will be welcome to many teachers and students, not only for the versions, some of them by eminent and all by competent hands, but also for the explanations and notes which follow them. Here parallel passages are indicated and continual reference is made to standard French authors in support of particular renderings. An index of words mentioned in the notes is provided.

J. S. KEYWORTH: German for the Traveller. Pp. 67. 1s. 6d. G. G. Harrap and Co.

A conversation book, containing phrases upon all subjects with which the traveller is likely to be concerned. No directions for pronunciation are given, and the book assumes some elementary knowledge of German on the part of those who use it.

WILFRID PERRETT: Peetickay; An Essay towards the Abolition of Spelling. Pp. 96. 6s. W. Heffer.

Mr. Perrett does not *reform* spelling; he abolishes it, and he does so by means of a graphic system of the utmost simplicity and the utmost ingenuity. What, perhaps, is even more to be commended is that he explains his system in a most entertaining manner, so that, whatever our attitude towards spelling, to its reform or to its abolition, we can enjoy his exposition. Those of our readers who know Mr. Perrett as a phonetician will not be surprised at the firmness of the scientific base on which the scheme is built; they will be surprised that the thing was not invented before.

GEORGE SAMPSON: English for the English. Pp. 112. 5s. Cambridge University Press.

Mr. Sampson calls for the humanizing of education, which should train pupils to live, not merely to get a living. Our present curricula and methods of teaching are wrong, and the assertion is proved by results. 'We are still a nation of barbarians, materialists, and Philistines. The only change since Matthew Arnold's time is that the classes have become a little more mixed.' We send boys and girls from our schools with no such intellectual interest in life as will enable them to endure long hours of monotonous occupation or to use

their spare time with pleasure and profit. The supreme intellectual and emotional delights of art, literature, and music are for ever denied to the vast majority. The English workman does not read, or, if he does, 'at the back of his mind is the idea of improving his position in life,' when what most needs improvement is his posture towards life. The English lower middle class is an uneducated class, and therefore the special prey of the political humbug and the 'stunt' newspaper. The upper classes, we may add, are in similar case; their mental pabulum too often consists of the erotic novel, the volume of society revelations, or the inane twaddle which theatre managers call revue. Intellectually, society is going to the 'demnition bow-wows' of Mr. Mantalini. The dead lie in heaps beneath Mr. Sampson's destroying charge; the system of education is wrong, its ideals are wrong, its methods are wrong, and its product is futile. What is the remedy?

The remedy, according to Mr. Sampson, is to make English the central point of our teaching, and to give pupils some power of self-expression and some desire to read literature when they leave school. English teaching is the best means of humanizing the elementary school curriculum, and Mr. Sampson draws up a plan of study and suggests methods of teaching and stimulus. We cordially agree with the author's proposals and the indications upon method which he gives: of special interest to readers of this journal will be his observations upon the theory that a knowledge of classical or modern languages is necessary for the acquisition of a good English style. But more might have been made of the difficulties due to the system under which we labour: the author's methods would not work with the large classes usually found in our elementary schools, and a reduction in the size of these means more teachers. Teachers of any kind are scarce, and the heaven-born enthusiast for whom Mr. Sampson calls is a rare bird. Nor do we agree with the author's preference for Dickens as a writer of English before Thackeray. These matters do not, however, affect the general argument, which should be read by all who are interested in the teaching of English or in the general problem of education. H. J. C.

PALMER, HAROLD E.: The Principles of Language Study. Pp. 186. Cloth, 6s. net. G. G. Harrap and Co.

Mr. Palmer has very nearly spoilt a good book. He has written a Préface Dédicatoire of five pages. He has followed this with a Synopsis covering another nineteen pages. To use in this way twenty-four pages out of a total of some 180 suggests padding. Mr. Palmer set out to write a 'popular exposition' of the subject treated in his *Scientific Study and Teaching of Languages*, and in his desire to appeal to an underrated public he has had narrow escapes of being commonplace and trite. The modern language teacher, however modest, is rebuffed by an obvious attempt to come down to a level which he feels is below him. This attitude of Mr. Palmer is the more unfortunate as the principles he lays down are admirably sound and their acceptance essential. Some of his chapters (notably that on Initial Preparation) are of such a nature as to make many modern language teachers review with alarm their present attitude, and ask themselves disconcerting questions. And although the book does not profess to be a manual of method, there will be few teachers unable to profit by some of the pedagogical devices hinted at in the course of the argument. We should like to have a book by Mr. Palmer on classroom practice, a book in which he will take our ever-present difficulties as teachers and, by the aid of psychology, trace their origin to some neglect of the principles he has laid down. But we do not want a 'popular exposition.'

TILLEY, ARTHUR: Molière. Cambridge University Press. Pp. vii+363. 12s. 6d.

This is a valuable addition to Molière literature, and the author's half-apology for its production is unnecessary. It contains as much information as Mr. Trollope's unwieldy biography of the poet, and is more conveniently arranged. The book begins with a summary account of Molière's life; the succeeding chapters deal with the plays in chronological order, and there are concluding chapters upon 'construction, style, and moral teaching.' The general thesis adopted is the commonsense view that Molière wrote plays to amuse an audience, looking upon life from the standpoint of the average citizen, intolerant of conceit, violence, and hypocrisy, but inclined to pardon folly and credulity as one conscious of imperfection and frailty within himself. There is little to quarrel with in the author's exposition of the several plays or in his criticisms upon them and their critics. The best text of the Spanish Don Juan is no longer that of A. Castro (p. 131). Edward Parry's edition in

the *Collection E. Mérimée* provides a full bibliography of recent research, both upon the legend and upon the text of Tirso de Molina. Mr. Tilley rightly insists upon the fact that the chief interest of the play is the development of Don Juan's character, and shows how Molière drew a picture of the *grand seigneur méchant*, who feared not God neither regarded man. He might have emphasized the point that character-drawing is the only possible interest in the play, as the general outline of the legend would be known to the audience beforehand both in Spain and France (see R. Menéndez Pidal, *Sobre los orígines de 'El convidado de piedra'*). The legend and the play upon it derive their dramatic force, which is even stronger than that of the Faust *motif*, from the fact that the end of Don Juan is the natural and inevitable outcome of the development of his character. His outrages upon the living lead him to insult even the dead, and he is consequently brought into unexpected collision with another world, of which he knows nothing and in which he has professed to disbelieve. Hence the statement that 'Molière had no choice' (p. 326) in arranging his *dénouement* is a truism.

This is a book that will probably be read, and ought to be read, by junior students, and for their benefit the author might have given some consideration to the question of Molière's borrowings from other authors. He plainly states that Molière was more interested in character than in plot, and took his plots wherever he found them to hand. But referring, as Mr. Tilley does more than once, to such cases as the famous galley-scene, why should he avoid mention of the fact that it was lifted almost bodily from Cyrano de Bergerac, that Molière was himself taken to task for this piece of piracy, 'le plus effronté plagiat qu'il se puisse voir' (Gautier), and that the only defence offered is Molière's statement, 'du droit qu'ont les grands génies de reprendre leur bien où ils le trouvent,' on the principle that the end justifies the means? Critics who refer to this point usually adopt the view, with which Mr. Tilley appears to agree, that ideas upon plagiarism are as modern as the copyright laws which formulate them, that in Molière's day no one was disturbed by moral considerations concerning literary property, and that other famous men—Shakespeare, Handel, and many more—were as bad or worse. The question can only be settled by reference to contemporary expressions upon literary ethics, and research in this direction would probably show that Molière was not quite so blameless as is usually supposed. Cyrano himself, for instance, declared that plagiarists deserved severer punishment than footpads. Sir Sidney Lee (*Athenæum*, December 9, 1905) has shown that while the practice of literary piracy was common enough in Elizabethan literature, the literary standards of that age were far from condoning it. It was less likely to be detected in those days because the reading public was smaller than it now is; but though expressions of opinion upon the practice are not numerous, they are quite unequivocal. H. J. C.

VICENTE BLASCO IBÀÑEZ: La Batalla del Marne. Edited by Federico de Onís. Pp. iv + 201. 3s. net. D. C. Heath and Co.

This is an edition of the well-known episode in *Los cuatro Jinetes del Apocalipsis*, which describes the Battle of the Marne, an episode to which this novel largely owed its wide popularity. As a self-contained incident, it can be extracted from the novel without loss of interest, and the directness and simplicity of the narrative make it a better passage for class-room reading than any that could be found in the author's works. The editor has, however, provided a summary of the general plot of the novel. The notes are concise and to the point, and the vocabulary seems a full and careful piece of work.

SHAKESPEARE: Julius Cæsar. Pp. 132. 1s. 6d. The Merchant of Venice. Pp. 125. 1s. 6d. Edited by G. H. Cowling, M.A. Methuen and Co.

These are well-printed texts with an introduction in each case, dealing with Shakespeare's life, the Elizabethan stage, and the special problems and characteristics of the play. There are no formal notes, but a glossary of difficult words and allusions. The editor's laudable object is to concentrate the attention of the junior student upon the poet and the play and to avoid suffocating him with technicalities. Teachers who agree with this ideal will find these volumes useful.

H. S. BERESFORD WEBB: A German Prose Reader. Pp. 174. 4s. 6d. Methuen and Co.

This book contains a number of selections from standard authors, graduated in point of difficulty, with notes, vocabulary, and pieces of English based upon the text for retranslation. These exercises are well constructed, but cover only the earlier part of the German text; the

usefulness of the book would be much increased if a similar exercise had been provided for each of the German selections. As it is, however, the book is a very suitable and useful reader for a class which has previously done a year's work in German upon direct-method lines.

Ein Jahr in einer englischen Schule. Edited by H. J. B. Wanstall, M.A. Pp. 69. 1s. 6d. G. G. Harrap and Co.

This book is composed of extracts from the diary of a German boy who spent a year at an English public school. There are also provided English sentences for retranslation, and a vocabulary. The English Sunday does not seem to have pleased the diarist, and, as might be expected, he has some observations to make on the question of meals. The German is simple and straightforward, and the book suitable for the needs of a junior class.

Council Meeting at Oxford (October 29)

SINCE the meeting arranged to be held at Nottingham in October, 1919, was abandoned in consequence of the railway strike, neither the Council nor the Association as a whole had met except in London. Those who believe that meetings in provincial centres may form a valuable feature of our work are encouraged by the success of the recent Council Meeting at Oxford to look forward to similar meetings in other centres before long; and it is to be hoped that the Annual General Meeting at Cambridge in January, particulars of which accompany this issue of the Journal, will produce equally encouraging results.

The programme at Oxford, on October 29, opened with a Council Meeting at noon in the new Common Room at Magdalen College. There was a large attendance. After a few words of welcome from the President of Magdalen, the Secretary reported in detail on the work of the M.L.A. during the year. Many points arose for discussion, so that an adjourned meeting was held at the Taylorian Institute after tea. The business occupied in all fully two hours and a half.

Lunch at Queen's College, arranged by Professor Fiedler, was the next item on the programme, and very successful and enjoyable it proved. Sir Herbert Warren (President of the Oxford Branch) presided over a gathering of more than thirty. After the toast of 'The King,' Sir Herbert proposed, first, that of the Prince of Wales 'as a pioneer in the cause of Modern Languages,' and, next, that of the Association. The latter, he said, always interesting and promising, had now entered into its kingdom. There was a great future before us in London, Oxford, and Cambridge; might the M.L.A. flourish and prosper, root and branch!

At 3 p.m. we attended in the hall of University College an open discussion, part of the Annual General Meeting of the Oxford Branch, and open to all members of the Association. The subject was 'The Relation between School and University Work in Modern Languages,' and the principal speaker, Mr. Byrne, of Eton College. He gave us an interesting account of the changes which have taken place at Eton in the last thirty years. Then French took its chance; now the Classics take theirs: a statement driven home by facts and figures which lack of space must forbid quoting here. Eton will shortly have, for the first time, a Modern Language specialist on its staff. There is no royal road to teaching languages, no single method; and as yet we cannot rise wholesale to the level attained in Classics and Mathematics. We need someone to compare the differences between school and school. The man, not the method, matters. Cannot the Universities help the schoolmaster to hear about men in other schools by sending an experienced and *successful* teacher—if possible, of the accomplished headmaster type, who could deal with several subjects and the important question of their co-ordination—to devote all his time to inspecting the great schools, and reporting thereon to the University, not blue-book fashion, but in a human way? In this manner an immense amount might be done for the schools, and at no great cost.

An active debate followed. Mr. Nicholson and Mr. Montgomery urged the claims of Modern Languages to better treatment in University Scholarship examinations, especially at Oxford. While the present vicious circle continues, Modern Languages are not a business proposition for winning scholarships. Mme Rieder and Mr. Brereton pointed out that one type of child ought not to learn any foreign language. Mr. Allison Peers and Miss Barfield

having also spoken, time compelled the closure after a brief reply from Mr. Byrne. Among points raised were: Undergraduates cannot or will not think for themselves; their last year or two at school is often devoted, not to education, but to getting through some examination or other. There are too many public examinations, and the papers are often badly set; candidates of seventeen are set questions only fit for adults of twenty-three. To reach the Modern Humanities we must combine Languages with History; so can we inculcate in English people the right attitude to foreign nations in a rapidly shrinking world, and teach them what France or Germany or Italy is really like to-day.

The audience, numbering about sixty, were entertained to tea at University College.

Members of Council were invited to a reception in the evening at Somerville College.

The Council concluded its business meeting with a vote of thanks, passed unanimously and with acclamation, to Miss Pope and all the other Oxford members, too numerous to name, who combined to provide us with so full and satisfactory a day. F. RENFIELD.

Language Teachers from Abroad

THE Executive of the M.L.A. has had its attention drawn to a movement in France which aims at training teachers of French nationality to undertake the teaching of their language abroad, and especially in England. The following documents are self-explanatory:

UNIVERSITÉ DE PARIS

ÉCOLE DE PRÉPARATION DES PROFESSEURS DE FRANÇAIS À L'ÉTRANGER, SORBONNE, 46, RUE SAINT-JACQUES, PARIS (V^e^)

Une École de préparation des professeurs de français à l'étranger a été créée au mois de juin 1920 sous les auspices de la Faculté des Lettres, et l'ouverture solennelle des cours a eu lieu le 15 novembre 1920, sous la présidence de M. le Ministre de l'Instruction publique. Sans doute, il y avait déjà à Paris plusieurs centres d'études de la langue française, destinés à des publics divers. Mais, ce qui manquait absolument, c'était une école de formation de *maîtres de français*, car savoir une langue et l'enseigner sont deux choses plus différentes qu'on ne se l'imagine communément: la nouvelle École se propose de pourvoir les futurs maîtres de méthodes précises et de leur donner les directions pédagogiques indispensables.

Patronnée par les pouvoirs publics les plus hauts, l'École resta entièrement maîtresse de son organisation intérieure et put adapter aussi parfaitement que possible ses moyens d'action au résultat voulu. . . .

Cette École-type enverra ses élèves devenus maîtres, comme autant d'émissaires et de représentants de la civilisation française et quiconque se proposera d'aller enseigner notre langue à l'étranger, estimera qu'il aura à la fois honneur et profit à venir y compléter sa formation intellectuelle et professionnelle, quels que soient par ailleurs et sa culture et ses grades. . . .

PAUL APPELL,
Le Recteur Président du Conseil de l'Université
FERDINAND BRUNOT,
Le Doyen de la Faculté des Lettres

UNIVERSITÉ DE PARIS

ÉCOLE DE PRÉPARATION DES PROFESSEURS DE FRANÇAIS À L'ÉTRANGER

Faculté des Lettres.—La Direction de l'École a l'honneur d'informer Messieurs les Directeurs et Mesdames les Directrices de Collèges et d'Écoles qu'elle disposera à partir du mois de juin d'un certain nombre de maîtres et de maîtresses formés en vue de l'enseignement du français dans les pays de langue anglaise.

Pour tous renseignements, s'adresser à M. Sudre, Secrétaire, Sorbonne, 46, rue Saint-Jacques, Paris (V^e^).

28 *Mai*, 1921.

The Secretary of the Association was instructed to apprise the Headmasters' and Headmistresses' Associations of what was taking place, and the following letter was therefore sent:

29, Gordon Square,
London, W.C. 1.
July 29, 1921.

The Secretary,
Headmasters' (Headmistresses') Association,
29, Gordon Square,
London, W.C. 1.

Dear Sir (Madam),

My Executive have instructed me to draw your attention to the work of the École de Préparation des Professeurs de Français à l'Étranger, Sorbonne, 46, rue Saint-Jacques, Paris.

This is a training school for French teachers who propose to teach French in foreign countries, and more particularly in England.

The school, which was founded in 1920, appears to enjoy the patronage of the Sorbonne and of the French Ministry of Education. My Association does not presume to criticize the work of this undertaking, but we think it fair to point out that while this organized effort is being made to gain for French teachers a firm foothold in English schools, English teachers are prohibited by French law from enjoying similar privileges in France.

I would also draw your attention to the views expressed in paragraph 146 of 'Modern Studies' (copy enclosed), being the Report of the Government Committee on Modern Languages, presided over by Sir Stanley Leathes. The view put forward in this paragraph is entirely that of the Modern Language Association.

We therefore venture to suggest that heads of schools who are approached by the École de Préparation should carefully consider the questions of policy which arise.

Yours faithfully,
F. Renfield,
Hon. Secretary.

[Copy]

SHOULD THE TEACHERS OF MODERN SUBJECTS BE BRITISH OR FOREIGN?

146. The question of the nationality of the teachers has been pressed upon our notice by our witnesses both in London and in the Universities which we visited, as well as by written communications. In particular, we have had the advantage of the conclusions reached by a committee of the Modern Language Association. The question, of course, primarily concerns schools, and there it may be regarded as practically settled: for boys' schools headmasters were virtually unanimous; for girls' schools the consensus of opinion was somewhat less complete. Not only are foreigners found less effective for discipline, not only is it more difficult for them to exercise an easy and salutary influence over their pupils, but it is natural to suppose that the studies themselves will be more successfully presented to the classes by teachers who approach them from the British point of view. A foreign assistant is a most valuable supplement in a school where sufficient provision is otherwise made for the necessary class-work and superior control. The foreigner can best be used, under direction, for setting before beginners a model of pronunciation and intonation, for conversation classes with the more advanced pupils, and for the correction and criticism of advanced composition—at all events of free composition, since translation into a foreign language requires accurate knowledge of the mother-tongue—leaving the regular routine of the classes and the direction of modern studies throughout the school in the hands of qualified British teachers. In registering this conclusion we rely not on British evidence alone, but also on the opinions expressed by several of our foreign witnesses. *In France*—as well as in Germany, if German methods may be quoted without offence—*the policy indicated has been formally adopted.* If Spanish, Italian, and Russian studies are, as we hope, to be introduced as alternative or supplementary in the higher forms of certain schools, it may be necessary for a time to rely upon foreign assistance.

But such reliance should be regarded as a temporary expedient to meet a temporary deficiency of qualified Britons, a deficiency which should gradually disappear when modern studies have been set on a proper footing.

The above extract still represents the policy of the M.L.A.

Research Committee

THE Research Committee have at present under consideration their Secretary's report on the investigation of the common spelling errors of pupils of the first and second years. The original intention was to attempt to obtain a table of frequencies for the commonest misspellings. This project, however, had to be abandoned, owing to the diversity of vocabulary which appeared in the many sets of errors sent in from various schools. Altogether, the errors of about four hundred pupils have been studied and, in all, more than five thousand errors classified. The results obtained cannot, of course, be regarded as final or conclusive in any way, but they serve to indicate a useful line of investigation. It is hoped that a full account of the work that has been done will appear in the next issue of MODERN LANGUAGES.

Meanwhile it may be interesting to note one piece of evidence that the research has produced. The pupil who simply visualizes his spelling and has, apparently, no auditory image of his words when writing them, is frequently the worst speller. An auditory image evidently ensures accuracy in spelling. The visual image is less reliable. A. E. O.

Institut Français

THE lecture on Victor Hugo and England by M. Raymond Escholier at the French Institute was one of the most brilliant of the many successful lectures given at Cromwell Gardens.

Not only was the subject an interesting one, but it was treated by the lecturer in the most interesting way, with that air of actuality which never fails to make a wide appeal. Thus, M. Escholier began with the assembling of French and English at Guernsey at the unveiling of the poet's statue in 1914. M. Escholier told of the English naval officers who sat next to him at the banquet in the evening, of his quoting Kipling's memorable lines on the French and English, which the lecturer reproduced for the audience in M. Chevrillon's admirable translation. Beginning with Guernsey, the lecturer closed with Guernsey, with an eloquent appeal from the lecturer to his English audience to secure for the public the poet's house there, which is likely to come into the market.

As the curator of the Victor Hugo Museum, 6, Place des Vosges, Paris, as the organizer of that delightful exhibition of pictures and other objects connected with the Romantic Movement now to be seen at the Museum, no one can talk more charmingly than M. Escholier of that phase in French literary history, which drew so much of its inspiration from English writers, from Shakespeare down to Byron and Sir Walter Scott. As a parody of the Romantic Movement, he quoted the letter in Mérimeé's *Famille de Carjaval* from the little girl of fifteen, protesting against the tabooing for children of her age of these fascinating new books, and pleading for a nice little novel to be written for her in the new style—*i.e.*, thoroughly horrible and with a thoroughly unhappy ending, and with love *à la* Lord Byron.

Mr. Edmund Gosse took the chair at the lecture, and in a few humorous words introduced the lecturer, referring to M. Escholier's exquisite novel, *Dansons la Trompeuse*, which, we may add, has this year won Lady Northcliffe's prize for the best French novel. At the close of the lecture, Mr. Gosse announced the names of the lecturers coming from France next term: M. Antoine on January 26, M. Bordeaux on February 9, M. Lichtenberger on March 2.

A vote of thanks to the lecturer and chairman was proposed by Sir Fabian Ware. Among those present were M. et Mme de Montille, from the French Embassy, the Consul-General and Mme Bonzon, the Duchess of Westminster, Lord Askwith, the Baron d'Erlanger, Lady Downes, Lady Pollock, Lady Dilke, Sir Hercules Read, Mr. Laurence Binyon, Mr. Émile Mond, Mrs. Arnold Bennett.

Phonetics at Hamburg

THE following are some of the courses in phonetics given at the University of Hamburg during the winter semester:

Professor Meinhof: 'Introduction to the Science of Language'—I., 'General, the Science of Sounds.'

Professor Calzia: 'Experimental Phonetics'; 'Structure of the Organs of Speech'; 'Laboratory Course in Experimental Phonetics.'

Professor Scripture: 'English Philology on the Basis of Experimental Phonetics and Psycho-Analysis'; 'Practical Course in English Phonetics.'

Dr. Heinitz: 'Study of Speech Melody.'

Other courses in the application of experimental phonetics to teaching, to the deaf, to music, etc., are given privately in the Phonetic Laboratory. Any inquiries should be addressed to Professor Scripture, Hamburg, Jungiusstr. 7.

Branch Reports

LONDON BRANCH

FULL details of the programme for the remaining half of the season will appear in the next number of MODERN LANGUAGES. One or two valuable suggestions have been received, and the Executive Committee of the Branch will be glad to receive more. The address of the Hon. Secretary is 4, Park View, Brisbane Road, Ilford.

NORFOLK BRANCH

DURING the summer session, three meetings of the Branch took place. Two of these took the form of lectures by Mr. E. Bullough on the subject of 'Æsthetics and Criticism.' A great deal of interest was aroused, and on each occasion a lively discussion ensued. The third meeting was rather a garden party than a formal gathering. Thanks to the kindness of the vice-chairman, Mrs. Frank Bates, and Dr. Bates, the members and associates of the Branch spent a most delightful afternoon, during which a very varied programme was carried out. MM. de Glehn and Chouville, of Cambridge, provided a rich entertainment in readings from Molière, in which members of the Branch assisted. Tea was then served in the garden, and when all the guests were well occupied with strawberries and cream, the Hon. Sec. gave a brief *résumé* of the work done by the Branch during its first year of existence, and also of the programme it hoped to carry out during the coming session. She likewise pointed out that the Branch was endeavouring to cater for those not blessed with the gift of tongues as well as for professional linguists. The only qualification for membership (beyond the annual subscription!) was the belief that international fellowship can be largely furthered by honest endeavour for intellectual and artistic understanding.

The Norfolk Branch at present consists of 26 members and 7 associates.

MARIETTE SOMAN,
Hon. Secretary.

KENT BRANCH

FOURTEEN members were present at the Autumn Meeting, which was held in Maidstone Grammar School on October 8. Miss Kidd was in the chair and introduced Miss Batchelor, who gave a most interesting and helpful address on 'Difficulties in Oral Work and its Necessity in Examinations.'

After the address the following members were elected to serve on the committee for 1922: Miss Gregvall, Folkestone; Miss Walsh, Ashford; Miss Brockwell, Bromley; Mlle. Lafonvielle, Maidstone; Miss Harley, Maidstone; Miss Hunter, Faversham; Miss Morris, Folkestone.

Miss Kidd and Mr. Percival Smith were re-elected Vice-Presidents, and Miss Main and Miss Sherwin as Secretaries.

The next meeting is to be held on February 4, at Maidstone Girls' Grammar School, when Professor Ripman is to speak on post-matriculation organization.

MIDLAND BRANCH

A MEETING of the above Branch was held on Saturday, October 22, at the Girls' High School, Loughborough, by kind permission

of the Headmistress, Miss Bristol, to whose ready hospitality we have previously been indebted.

Mr. Cloudesley Brereton very kindly came down to give an address on 'The French Child, at Home and at School.' His paper was much appreciated, and we were very glad indeed to have the opportunity of hearing it. This meeting, originally arranged for the summer term, had been twice postponed on account of the coal strike, and it had almost seemed likely that it would have to be abandoned altogether, but Mr. Brereton, with wonderful forbearance, expressed himself ready to come if the meeting could be arranged, and the pleasant afternoon at Loughborough was the result.

At the business meeting, it was decided to re-elect all the officers and committee *en bloc*, as there had been so little for them to do this year; and a resolution was unanimously passed, begging the Council of the M.L.A. to do everything in its power to get adequate recognition of training, or residence abroad, for Modern Language teachers serving under Local Education Authorities, as some bodies divide their Modern Language teachers strictly as graduates or non-graduates, and pay them on that basis, without any regard to any other kind of training for the work of teaching modern languages.

We hope to hold one more meeting before the end of the year, at Leicester, if possible, as that seems the best centre.

MARION BARFIELD,
Hon. Secretary.

Correspondence

[Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed 300 words in length.]

EXCHANGE OF LETTERS

To the Editor of MODERN LANGUAGES.

SIR,

A suggestion of correspondence may perhaps be welcomed. The advantages of an interchange of observational notes between earnest students appears great, and may be greater where there is diverse nationality; and these aims do not appear to be covered by the school pupils' international correspondence referred to on the information page of our review.

It is a usual experience that though *writing* letters in another language is more or less difficult, *reading* letters in a foreign language is pleasant and comparatively easy. So that a correspondence following a plan of each in his own tongue might prove a boon to some.

I should myself be glad to exchange letters with persons writing in French, English, Italian, or in (preferably typed) German, on any of the following subjects: Psychology, human and subhuman, of everyday observation; evolution principles and deductions; alphabet use; bird notes and songs, and notation of M. de Fénis; social life of the future; colour.

I may probably be travelling during the winter, but letters will be forwarded, if addressed to: Mrs. Dora Forster Kerr, 565, Kelowna, British Columbia.

Yours faithfully,
D. F. KERR.

September 5, 1921.

RESIDENCE IN GERMANY

16, MARCHHALL CRESCENT,
EDINBURGH.
October 27, 1921.

The Editor, MODERN LANGUAGES.

DEAR SIR,

In the October number of MODERN LANGUAGES you mention the fact that many inquiries have reached you *re* residence in Germany at the present time.

It may interest your readers to know that in Dresden there are several good 'Pensions' where English guests are welcomed. There is more opportunity for acquiring the language in such a Pension than in an hotel. I was over in Germany this summer and found the hotels most expensive.

If you care to have the address of the Pension I stayed at in Dresden I shall be glad to let you have it. Of course, those who think of going to Germany must apply for accommodation some months ahead.

Yours faithfully,
MARIE L. BARKER.

NOTE ON METHOD

9, HIGHBURY TERRACE, N. 5.
October 25, 1921.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

May I suggest to you as a subject for discussion in MODERN LANGUAGES the advantages and disadvantages of taking on a *second* introductory book to the language, in succession to the first (whether Kirkman II., Florian II., Dent II., Siepmann II., etc., it does not matter), in preference to adopting, after the first introductory book is finished, a simple grammar and ordinary text, with any other book the teacher may consider necessary.

Perhaps some teacher who has tried both would give us the benefit of his or her experiences.

Yours faithfully,
CLOUDESLEY BRERETON.

DALTON PLAN

STREATHAM SECONDARY SCHOOL, S.W. 16.
November 20, 1921.

To the Editor of MODERN LANGUAGES.

DEAR SIR,

We have been endeavouring at Streatham for more than a year to apply the Dalton Plan to the teaching of French and German. It is, of course, an experiment which presents grave problems.

We should be very interested to come across any other teachers who are, or have been, engaged in a similar experiment, and it has been suggested that a meeting might be arranged at our school in the spring term to discuss methods of teaching French and German under the Dalton Plan. I should be very glad if anyone who would welcome such a discussion would communicate with me, suggesting also a date and time that would be suitable.

Yours faithfully,
MARJORIE DAWES.

THE MODERN LANGUAGE ASSOCIATION

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurers: P. Linklater, G. F. Lovesey.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss M. J. Saunders, Pontsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 3, Dundonald Street, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M.H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME III., Nos. 3 and 4. **February, 1922**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

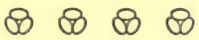
MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

Notes and Observations

IN every respect but one, the Annual General Meetings of the M.L.A. were a great success. There was much business conducted and dispatched; there were addresses of exceptional interest and merit; there were animated and important debates; there were delightful social functions. These things were enjoyed by, roughly, *four per cent.* of the members of the Association.

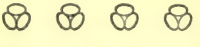
The request in our last issue for enlightenment on the subject of Association psychology was not without point. What induced four per cent. of our members to go to Cambridge and what persuaded the other ninety-six per cent. to stay away? It is not suggested that the phenomenon of abstention is peculiar to the M.L.A. Compared with some associations we could name, the M.L.A. is wildly enthusiastic. We believe, however, that the time has come when the whole question of *meetings* should be studied from a new point of view. People will go in their thousands to theatres, concerts, the 'pictures,' football matches, but, consciously or unconsciously, they avoid meetings. In our view, the truth of the matter is that meetings, as usually understood, bring to light, in the mind of the rank and file member, what we believe is termed an 'inferiority complex.' First, the member listens to things which he or she understands but in part, or, understanding, has little or no voice in directing—hence a feeling of inferiority. Secondly, such members feel that they are present in order that those who have the superiority may be allowed to show it in

speech or debate. This is piling Pelion upon Ossa. Rather than feel crushed, the average member finds a more or less valid reason for staying away. Can anyone suggest a remedy?



As full accounts of the various features of the Annual General Meeting are to be found in the following pages, little need be said here concerning them. We feel deeply, however, about the value of the address by Sir Sydney Russell Wells, and strongly suspecting that many people never read MODERN LANGUAGES right through, we print it in the first part of the magazine to ensure that it receives the attention it deserves. We commend to teachers especially the addresses of Mr. F. B. Kirkman and Mr. David Elfstrand, both of whom are numbered among the little band of pioneers who, the one in England and the other in Sweden, cleared the way for rational methods in language teaching. The debate on compulsory Latin opened by Mr. Nicholson was of considerable interest and will quite possibly go on echoing for some time. The discussion on the relations between School and University brought to light many questions which might very well occupy the attention of the Schools and University Committees of the Association, meeting in joint session.

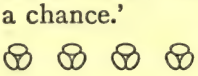
All the social functions were enjoyable, especially (may we say it without appearing to make invidious distinctions?) the dinner at Caius. Sure this time of the support of the members of the M.L.A. who were present at Cambridge, we take it upon ourselves to thank everyone concerned in serving our comfort, in ministering to our enjoyment, and in directing our deliberations.



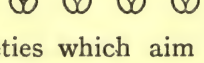
We welcome very heartily to our pages M. Ch. Veillet-Lavallée, the President of our sister Association in France. No one can speak with more authority than he concerning the proposed change in French Secondary Education, and of the protracted negotiations which have terminated in a fairly complete victory for the modern humanities. We live in an atmosphere of reaction just now. Whether that reaction be salutary or not is a matter on which opinions are divided, but reaction there certainly is. The reaction against the Entente with France, against education in this country, against modern studies in France and here, against reformed methods of language teaching here and abroad, may all spring from some one source, pent up before the war and undammed by the great cataclysm. The vote of the Association against compulsory Latin, the article by M. Veillet-Lavallée, the reaffirmation in this number of MODERN LANGUAGES of the principles governing the Direct Method, are all indicative of the earnest attempts to stem the flow of this reaction. Outside the Association, efforts are being made to maintain

the good relations which have united England and France in a manner so fruitful of good during many years. The Society of Friends has published a manifesto, and we commend the following extract to our readers:

> 'When once nations begin to drift apart, our Press, our politicians, and our own instincts themselves, help to hasten the process. We readily resent words spoken and written by others in the glow of patriotic impulse, and in every country there is a less noble element which at such times becomes easily seen by the outsider. Now is the time to think of the nobler, better side of the country we so easily misunderstand. The true France is there all the while, though beneath the surface sometimes. In each country men of good will must appeal to the best in the other, must have faith in those better elements and give them a chance.'



Can we, as members of the Association, help to bring about a better understanding? Apart from our influence as teachers in fostering international comprehension, we can, as private individuals, endeavour to ensure, by our continued correspondence, that cordial relations in other ways remain unbroken between ourselves and our personal friends in France. And the Association could be of great help. It would be difficult to imagine a time when the inter-school correspondence and the exchange of children organized by the Association might be of greater value than just now.

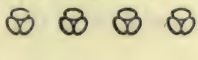


Among the many societies which aim at keeping alive the good fellowship between nations is the ANGLO-BELGIAN UNION. By propaganda of all kinds, the Union endeavours to spread abroad knowledge of what Belgium really is.

Among the lectures arranged by the Anglo-Belgian Union this year were three free public lectures by Mr. Jethro Bithell, at Birkbeck College, on January 17, 24, and 31. Mr. Bithell spoke of Belgian literature and of the work of Maurice Maeterlinck.

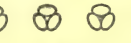
Other speakers whose services may be secured through the intermediary of the Union are Sir Cecil Hertslet (Antwerp, Belgian Restoration, etc.), Sir Alfred Sharpe (The Belgian Congo), Mme. de Leval (The Trial of Miss Cavell, Belgian Women's work, etc.), M. Emile Cammaerts (Belgian Literature, History, etc.), Mr. Edwin Fagg (Flemish Art), M. Paul Lambotte (Modern Belgian Art), Professor Lyde (Geography), Mlle. van der Stichele (Science), and many other expert lecturers.

All persons interested in the organization of lectures are invited to get into touch with the Secrétariat of the Anglo-Belgian Union, 35, Albemarle Street, London, W. 1.



Another opportunity of rendering aid abroad is afforded by the appeal signed by the Lord Mayor of London on behalf of students in Latvia. He says:

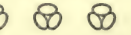
> 'The teaching of English is sadly hindered by the dearth of good books in our language, and the purchase of these at the same time by the Letts is impossible owing to the very adverse rate of exchange. . . . There must be scores, nay hundreds, of thousands of books—standard works in our language, disused school books, useful in the teaching of English, as also scientific, engineering, and other professional works—for which their owners no longer have any use. It is for gifts of such books, as well as any others which can be spared, that I now appeal. . . . May I ask that all who can spare from their shelves English books will, without delay, forward them to Sir Alfred T. Davies, K.B.E., C.B., care of the Consul-General for Latvia, 329, High Holborn, London, W.C. 1.'



Since members of the M.L.A. are being asked to help in so many directions, and since there are hopes that being helpful may become a habit, we are encouraged to ask members of the Association to volunteer in greater numbers to assist the work of the Research Department. The services rendered will have to be their own reward. Most of the assistance will be given in the classroom, and of necessity will meet with no public recognition; the work is, however, of value and importance for all that. Will members who feel moved to help communicate with the Secretary, whose address will be found on the last page of this number?

And we might point out that MODERN LANGUAGES is in need of support from the members of the Association. This support might take the form of submitting articles, of using the correspondence columns for the discussion of problems, of supplying branch reports regularly, and of rendering it unnecessary for the Editor to supply both questions and answers for the Information Bureau. But since two compositors cannot work together from copy written on both sides of the paper, we would beg our contributors to repress an otherwise laudable manifestation of economy.

Will all those contributors whose articles are held over until our next issue do their best to forgive us? The obvious necessity of reporting fully, for the benefit of the vast majority of our members, the doings of the Association at the Annual General Meeting raises serious difficulties in the arrangement of even a double number of the journal.



We understand that the annual Summer School of Spanish will be held at the University of Liverpool this year from July 27 to August 12, with a continuation course, which may be taken separately, at Santander, N. Spain, during the four weeks following. Details will appear in our April number.

We feel certain that all members of the Association will join in congratulating the retiring Chairman of the Council, Mr. H. Nicholson, on his appointment as Headmaster of Taunton School. All those who know anything of Mr. Nicholson's work at Watford will feel moved to congratulate Taunton also. E. A. C.

Sir Sydney Russell-Wells' Presidential Address

LANGUAGES DEAD AND LIVING

LADIES AND GENTLEMEN,

When you did me the honour to make me your President, I felt myself in some difficulty as to the subject on which to address you to-day. I cannot claim to be in any sense an expert in modern languages, nor have my own studies been along linguistic lines. Medicine, however, has this peculiarity—that being an applied science, it brings those who profess it in contact with so many sciences, and necessitates such a wide acquaintance with so many branches of learning, that it inevitably convinces its votaries that all knowledge is one, and that facts and points of view acquired in one field of investigation not infrequently have bearings on another. Hence the physician is apt to stray into fields not his own, and to regard other subjects, not always wisely, from the standpoint of his own studies.

In thinking about what I should say to-day, I have been led to wonder whether there is a physiology and pathology of language. Standing as we now do within the walls of this ancient University, where so many have devoted their lives to classical study, and where Latin was once a living tongue, one cannot help being impressed by the fact that languages die.

The division into modern and ancient languages is to my mind not as fundamental as the antithesis between the dead languages and the living tongues. But why have the dead languages died, and in what respects, if any, do the living differ from them?

In order to obtain any reasonable answer to this question we must first inquire what a language essentially is. I suppose we should all agree in defining a language as a system of spoken sounds and combination of sounds and their graphic representation by which one individual can communicate thoughts, desires, and emotions to another. Language is not, however, the only means by which these can be communicated; music, pictorial and dramatic art are also methods by which man can convey his inner feelings to his fellows. I have on another occasion and in another place endeavoured to show that music is probably the most

perfect vehicle for the conveyance of emotions. Probably at an early stage of human development all these methods were used more or less in conjunction, and the early savage accompanied speech by song and gesture, and, even in quite a primitive state, scratched on the earth rude representations of the acts and scenes he was endeavouring to describe. The fact that, in practically every literature of which we have any record, poetry has always preceded prose strongly suggests that early speech was sung. The tones in Chinese, and the almost invariably rising scale in which certain forms of interrogative sentences are spoken, are probably vestigial traces of this primitive practice.

But the whole upward course of evolution of living beings is from the general to the special, and towards a steadily increasing differentiation of function. In one of the simplest forms of animal life—the amœba—we have a simple mass of protoplasmic jelly with a nucleus, every part of which performs every function of which the organism is capable—assimilation, reproduction, locomotion, sensation, and the like; but, as we ascend the scale of life, we find special parts and tissues set aside for the performance of special functions. It may be objected that these are physical phenomena, and that no analogy exists between them and language, which is a means of thought transference, and that thought is intangible and super-physical. We must, however, remember that speech is only a manifestation of human activity, and that language is only a means that human beings have evolved for communication with each other; therefore it must follow the laws that its authors themselves obey.

Music and speech have now become completely differentiated, and while music is still probably a subtler and better method of expressing and communicating emotion, it is more cumbrous and less definite than speech. Gesture, again, lacks the precision of developed speech, though it is well to bear in mind that certain sets of conventionalized gestures, bearing much the same relation to dramatic art that letters bear to a picture, enable the deaf and dumb to talk.

Probably side by side with the growth of speech, pictorial art developed, and because the word, once spoken, melts immediately into thin air while the written word remains, it is on the whole easier to visualize the birth of art than to trace the origin of language.

In the rude drawings of the cave-men, we have vigorous delineations of the battle, the chase, and other incidents of the life of our prehistoric forbears, and one cannot help feeling that these pictures were made, not only to describe, but also to record the achievements of the tribe or individual; for man seems to have an inherent sense of futurity, and an ineradicable longing for enduring fame.

Just as the sounds that the early savage employed to express what was passing in his inner consciousness to his fellows through the ear later

became differentiated into music—a generalized means of expressing emotion where no individual sound has any particular meaning, and into language—a specialized method where conventional meanings are attached to individual words or collections of words, so graphic art, by which the inner self was revealed to others through the eye, bifurcated, on the one hand, into pictorial art and all those nobler means of self-expression which we include under the name of the fine arts, and, on the other, into a specialized and conventional use of drawings to convey thought.

The cave-man's rude representation of a fight is, on the one side, the ancestor of Meissonier's battle pictures, and, on the other, of the Mexican and early Egyptian hieroglyphs, and ultimately of our alphabet. It is quite beside my present purpose to attempt to trace the evolution of our letters from picture writing, though I think many important principles in the physiology and pathology of language are admirably illustrated by what is already known on this interesting subject. Suffice it to say that it shows the continuous progress from the concrete to the abstract, from the general to the special, and from the complex to the simple, until ultimately the grand discovery is made that spoken language can be analyzed into a comparatively limited number of primitive sounds, and a phonetic alphabet becomes possible.

From the time when a people acquired a set of symbols resting on a phonetic basis to record their language, the written word began to have a profound influence on the spoken tongue, and in dealing with any language we must pay due regard to both its spoken and written forms.

If I am right in supposing that early man communicated with his comrades by a medley of song and gesture and graphic method, which ultimately became differentiated into music, language, dramatic art, pictorial art, and writing, we should not expect the process of evolution to stop once language had been acquired, but should rather be inclined to suppose that, as the average culture and intelligence increased, and as the matters with which man concerned himself became more numerous, so his language would become an increasingly efficient instrument for conveying his thought.

Since the average intelligence of the people of Western Europe and the total content of their knowledge is probably much greater now than in classic times, we should, *a priori*, expect modern languages to be more perfect than ancient tongues. That, however, is not an opinion that has always prevailed. We constantly read that the romance languages have arisen from the decay of Latin; that the modern Teutonic tongues have arisen from the breaking down of a more perfect ancient language; that ancient Greek, with its useless dual and highly inflected verbs, was probably the most perfect instrument ever invented for expressing human thought. Yet they are all dead. Have they died because of their virtues?

Were they too perfect for a naughty world? Or have they perished in the struggle for existence because languages more fitted to survive have arisen? Is modern English, for example, merely a convenient jargon infinitely inferior to ancient Gothic and its sister tongues, and modern French merely a debased and decayed product of Latin, or are they both more perfect means for fulfilling the ultimate aims of speech than the ancient tongues? It is not a question merely of an increased vocabulary and new names for new things, for the structure of these two modern languages differs from that of their ancient ancestors in fundamental respects. Until a comparatively few years ago, a generally accepted view was the one typically represented by August Schleicher, who taught that the earliest form of language to arise was of an isolating type, such as Chinese, and consisted of monosyllables; later an agglutinating type was formed, such as Finnish, where relation was expressed by formal elements being visibly tacked on to the root; and, finally, from agglutination the highest type of language arose—namely, the flexional, in which the elements of meaning and relation are fused together in a higher unity and the root is capable of internal modification as well as of receiving affixes to denote form. The Semitic and Aryan languages are of this class. When once the flexional stage was reached no higher development was possible, but this stage was held to have been reached for Aryan speech before the dawn of history, and we were told that 'we never meet with any language that is developing or that has become more perfect. In historical times all languages move only downhill, the idioms spoken by ourselves as well as those of all historically important nations are senile relics.' This view obviously regards languages from a morphological rather than a physiological standpoint. The criterion of beauty and perfection is form and not function. This theory treats language as a thing in itself and not merely as an instrument for communicating thought. It disregards the speaker and the listener, and concentrates attention on the form of the spoken word. According to it, languages make nations rather than nations make and modify languages to meet their state of development and their own genius and peculiar needs. It is the outlook of the old-fashioned anatomist rather than that of the modern physiologist.

It is not surprising, at a time when classical studies were in the ascendant, and Latin and Greek were considered to be the proper marks of a gentleman—modern studies being regarded as something inferior and more fitted for the commercial classes—that those concerned with other languages should take the complicated system of inflexions by which the classic tongues differed from modern speech as a mark of beauty. Nor is it surprising that when, in the course of their studies, they found older languages even more highly inflected, they should point to a Golden Age

when a tongue existed of which both Latin and Greek were only the degenerate descendants. But doubts arose. It seemed absurd to suppose that modern man, with his far greater content of knowledge, his far more multifarious interests and needs, should adopt a form of speech inferior to that of ancient Rome, or that the Roman should have employed one less perfect than that used by the early Aryan savage. Now, a truer view is beginning to prevail, and we are chiefly indebted to Professor Jespersen for pointing the way. His treatise *Progress in Language*, published in 1894, forms, I think, a landmark in the study of the development of language, and is a work that no one interested in modern languages can afford to leave unread. It is interesting for an Englishman to note that he arrived at his conclusions from an exhaustive study of our language, and that he considered it the most serviceable, labour-saving, and practical instrument of thought that man has yet devised, with the possible exception of Chinese.

No doubt his work is familiar to the majority of those present to-day, and you will recognize how much of what I have to say is drawn from its pages; indeed, I shall, as far as possible, in many places use his own language. But it is surprising how little his teaching is appreciated in this country outside learned circles such as these, and if I use the presidential chair to a certain extent as a missionary pulpit, I hope you will forgive me, for I am endeavouring to show that the modern languages with which this Association is concerned are the highest development of human speech, and superior, rather than inferior, to the classic tongues.

According to Jespersen, language began as chants. Some sort of impromptu refrain, such as 'Tarara-boom-de-ay,' called forth by a particular incident, might thus come to be associated with, and ultimately to mean, 'the terrible foe from beyond the river is slain,' and in this way indissoluble sentences were first formed, then gradually combinations of words more and more capable of being analyzed. 'Languages composed of such words and sentences would be clumsy and inefficient instruments of thought, being intricate, capricious, and difficult. But, from the beginning, the tendency has been one of progress, slow and fitful progress, but still progress towards greater and greater clearness, regularity, ease, and pliancy. No one language has arrived at perfection. An ideal language would always express the same thing by the same, and similar things by similar means, any irregularity and ambiguity would be banished, sound and sense would be in perfect harmony, any number of delicate shades of meaning would be expressed with equal ease.'

Just as the cave man's drawing represents an incident, so Jespersen conceives the early word, if word we can call it, represented a sentence or complete statement; and as picture drawing gradually developed into hieroglyphs, the figures of a picture being taken apart and becoming

capable of very diverse arrangements, so original language was gradually broken down, and the parts of the sentence word were increasingly analyzed. In support of this view are the sentence word of the Eskimo, and the structure of American Indian tongues, as well as the extremely complex structure of the Bantu languages.

Indeed, the more primitive a people, the more complicated its language appears to be. The Zulu word for 'man' is 'umuntu'; every word in the same or a following sentence having any reference to that word must begin with something to remind you of the beginning of 'umuntu.' This will be, according to fixed rules, either *mu*, *u*, *w*, or *m*. If, instead of the singular, we take the plural 'abantu,' meaning 'men,' *aba*, *b*, *ba* are prefixed or inserted. This elaborate system of prefixes is necessary in the Bantu language, and its structure is such that their omission would involve obscurity and ambiguity. The result is that much time is taken in saying little on account of the cumbersome repetitions, but, as Jespersen remarks, just as cumbrous are the endings in the Latin 'multorum virorum antiquorum,' however necessary and seemingly indispensable they were to Cicero and his contemporaries. Further, when we are able to trace back the histories of existing languages such as English, and the modern Romance tongues, we find that they are derived from forms of speech far more highly inflected than they are now, and that these again came from yet more highly inflected ancestors. Take Modern English; it is less inflected than Middle English, which was less so than Early English, which again was a simple form of speech, so far as inflexions go, compared with early Gothic.

'Indeed, the evolution of language shows a progressive tendency from inseparable, irregular conglomerations to freely and regularly combinable short elements.'

In this process, English has probably advanced farther than any other European tongue, and is therefore possibly the best example to take when comparing modern speech with ancient languages. In it we find notions formerly expressed by one inseparable word expressed by means of a group of pronouns, auxiliary verbs, prepositions, and other little words, each with a comparatively abstract signification. The Latin 'cantaveram' amalgamates three ideas in one indissoluble whole, but in the English 'I had sung' the elements are analyzed, and you can at will accentuate the personal element, the time, or the action.

But English has gone much further in dispensing with inflexions than merely breaking up old sentence words like 'cantaveram.' All the old case endings are gone except in a few pronouns and the genitive of some nouns, and the distinction between subject and object is shown by position alone, as in the sentence 'John beats Henry,' without any loss of clearness or introduction of ambiguity. Indeed, the whole tendency of the language is the substitution of word-order for inflexions.

The loss of case distinctions has made possible many convenient idioms, such as 'the girl was given a book,' 'the lad was highly spoken of,' 'I love and am loved by my wife.' The personal endings of the verb, except in the third person singular, have vanished in ordinary speech. Another advantage is derived from giving up the distinctive forms of singular and plural in adjectives and adjectival pronouns, as is seen from the comparison of the English 'my wife and children' with the French 'ma femme et mes enfants,' or 'the local press and committees' with 'la presse locale et les comités locaux.'

Professor Jespersen sums up the advantages of the grammatical system of Modern English over those of our remote ancestors as follows:

> Its forms are generally shorter.
> There are not so many of them to burden the memory.
> Their formation and use present fewer irregularities.
> Their more abstract character assists materially in facilitating expression, and makes it possible to do away with the repetitions of languages which demand concord.

There are two other grammatical developments in English to which I should like to call attention, because I believe they are typical of the spirit which has formed Modern English. One is the marvellous revolution in grammar that was made when gender was detached from the form of the word, and determined entirely by its meaning. The simple rule that things male are masculine, things female feminine, and things without life neuter, seems so rational to an Englishman, and is so in accordance with the natural order of things, that we do not realize what a profound change it was, nor what a great step forward was taken when form was disregarded, and meaning alone considered. The other difference from the Romance languages is making the adjectival pronoun agree with the person or thing to which it refers, and not with the noun it qualifies. Here, again, meaning triumphs over old grammatical form. Try to translate into French the sentence 'The boatman attempted to save Mary, but she was rescued by her dog,' and the significance of the English advance will be at once appreciated.

Yet another instance of the regard which modern speech pays to meaning rather than form is well exemplified in English by the way in which many words—for instance, water and gas—may be used either as nouns, verbs, or as adjectives: we drink water, we water the garden, and use water-taps; we light the gas, we gas the enemy, we turn on the gas-stoves.

Another characteristic of English is to shorten words where this can be done without loss of meaning; mob, cab, and bus are words that will occur to everyone.

Thus, taking English as an advanced type of modern language, we find that it differs from the older languages from which it was derived,

and from Latin, by almost dispensing with inflexion to express relation, using word-position and prepositions instead; that it tends to express the ideas of person, time, and action by different movable, more or less abstract words, instead of by fixed inflexions added to a stem; that it tends to reduce its grammatical forms to a minimum and its words to the shortest length; that its rules steadily tend to become more regular and the exceptions fewer; that, when strong verbs have survived and even replaced weak ones, it is because the word was shorter in that form; that the meaning of words has had increasingly more influence on the rules governing the method of their employment and their form steadily less and less.

How the changes from an ancient to a modern language have come about is a question for history and philology, but why they have occurred introduces biological and psychological considerations. The mere fact that all the modern languages of Western Europe and of Asia have advanced to a greater or lesser degree along the same path that English has followed suggests a common underlying force.

In introducing biological and psychological considerations and laws, we must be careful not to misapply them. Languages are not living beings, and, while they are the products of group activities, they are not races or species. They are merely instruments that man has invented for communicating thought, and hence, being due to his ingenuity, will probably be subject to developments and changes analogous to those undergone by other engines which he has devised to serve his needs. Considered from this point of view, the history of machinery may furnish helpful analogies. The primitive knife of early man was the ancestor of an immense number of modern cutting instruments from the chisel to the scythe, and all these specialized tools have arisen because they do better the work required of them, and, what is probably of even more importance, with less expenditure of human effort; but their employment and manufacture require a higher intelligence than was required for the employment and manufacture of the parent tool. The history of machines is a continuous record of man using his brains to save his muscles, or, as we sometimes put it, making his head save his heels. If you ask a farmer why he employs a threshing machine instead of the primitive flail, or a Bradford manufacturer the advantage of the power loom over hand weaving, you will get the same answer, 'Because the work can be done more cheaply.' This on ultimate analysis comes to stating that the total amount of human labour required to produce a given result is less. When one machine replaces another, the same holds good. The cumbrous and costly though picturesque windmills for draining the land in Holland are steadily being replaced by steam and internal combustion engines, partly because they are less dependent on the

vagaries of the elements, but mainly because their employment is cheaper. Study the history of engineering and you will find that, as the theory of stress and strain is better understood, useless struts are dispensed with, and metal is economized by employing it only where strength is actually required.

The same principle of economy of effort with the same increased specialization and the same removal of unnecessary struts is seen in the development of modern languages. The gradual breaking-down of the sentence-word, like 'cantaveram,' into the fundamental ideas, 'I had sung,' is only one side of the problem. Why did a highly developed inflected language like Latin, a language employed by an extremely intelligent and cultured people, retain its complicated system of concordance? Take Jespersen's instance, 'opera virorum omnium bonorum veterum' with the English 'all good old men's works.' Why should it have been thought necessary in Latin in the 'virorum omnium bonorum veterum' to express the plural and genitive four times and the masculine gender twice, while in English they are each only expressed once? Any means of communication postulates a transmitter and a receiver, a speaker and a listener, a writer and a reader. Unless the speaker is sure that the listener understands what he wants to convey, he speaks in vain. If we consider the elaborate explanations of the illiterate in any community we soon realize that they are due to a fear that what they want to convey will not be understood. An old Norfolk labourer, who is an acquaintance of mine, said to me not long ago: 'Jack Cox sez to me, sez he, "No, I ain't not going to do nothing about it," sez he.' His repetitions of 'sez he' and his four negatives strongly reminded me of 'virorum omnium bonorum veterum,' and both at bottom are due to the same fear. Of course I do not mean that when Cicero was addressing the Roman Senate the intelligence of his auditors was so low as to demand the repetitions of gender, number, and case that Latin concordance required, but the rules, having arisen from earlier needs, were fixed by established usage and the written word and became 'correct form.'

Latin, which I have taken as my type of a dead language as opposed to English, a typical living one, is particularly interesting, as it may be said to have died in two stages—first, as a popular tongue, and then, some centuries later, as a vehicle of learned thought. It is very interesting to compare the factors concerned. It has been said that, even when the masterpieces of classic literature were being produced, Latin was already a dead language, because side by side with the perfection of the literary language, a vulgar Latin existed, the spoken speech of everyday life, which was gradually undergoing those developments and adaptations which led to the formation by the sixth century of a 'lingua Romana' as apart from 'Latina.'

While a galaxy of brilliant writers, a governing class ruling a vast empire, a cultured and numerous aristocracy, and, later, what was probably the most highly organized and powerful religious organization the world has ever seen—the Church, together were able to delay alteration in the literary language, the inexorable biological and psychological forces were actively changing the speech of the unlettered mass of the people. The human mind was escaping from the trammels of an earlier stage of development, and, in spite of all seeming to the contrary, a more perfect instrument of expression was being evolved.

The 'lingua Romana' carried by the Roman soldiery to Portugal, Spain, Gaul, and Roumania was exposed to varying influences, which resulted in the formation from it of the modern tongues of those countries respectively. In Tuscany, language was less exposed to the modifying effects of foreign forms of speech. Rome, though conquered, had been the centre of the Empire; it continued in some senses to be so, and remained the metropolis of the Church, yet even here the 'lingua Romana' triumphed over Latin, and modern Italian is the direct descendant of the vulgar form of speech.

On account of the rise of the 'lingua Romana,' or Low Latin, it is difficult, if not impossible, to say when Latin ceased to be spoken as the common tongue of any people, but we may safely affirm that it was quite dead in this respect by the ninth century, and probably for all practical purposes much earlier. A machine had been devised that did the work cheaper. It may be that some regretted the massive stateliness of the old engine and its ingenious and complicated adjustments, while others, regarding its glorious history, were doubtful whether the new one would work as well. Still the change was made because the new was easier to handle and much better fitted to serve the immediate needs of the time. The Church, however, as is the almost invariable rule of organized religions, adhered to the old form of language, and the learned still employed it, both for a similar reason—namely, that so much that was valuable, nay, essential to them was only accessible in the more classic tongue. Europe was broken up into a patchwork of races and a Babel of tongues, in most of which there was not even the rudiment of a literature. The only great humanizing and unifying organization that could touch all parts of the West was the Roman Church, so Latin gained a fresh lease of life as a means of communicating culture.

A very interesting analogy to the use of Latin in mediæval times is seen in India at the present day. In every university of that vast empire English is a necessary study, not because it is the language of the dominant Power, but because the numerous vernaculars make a common medium of instruction essential, since the labour involved in finding equivalents for the terms required by Western knowledge, and the trans-

lation of Western writings, whether literary, scientific, or technical, into any appreciable number of them would be so vast as to be impossible. So the Indian student learns English as a key to the knowledge of the West, just as the mediæval student learnt Latin to unlock the storehouse of classic wisdom and religious lore.

It is quite a mistake to suppose that in mediæval times Latin was learnt at the Universities and elsewhere as being of value in itself, or as a fine discipline. It was learnt with a definite utilitarian end in view, as a means of communication with the whole learned world as it was then understood, both living and dead. In so far as the intellectual life of Europe was concerned, it was the living language; many a scholar spoke it and wrote it with far greater ease than his own vernacular. The whole business of the Church, and much of the business of the State, was conducted in it, and serious treatises were written in it alone. Being a living language, it was subject to the laws of growth. Probably no language could be employed under conditions more likely to stabilize its form, or to maintain it in its pristine purity—as others would phrase it—than the conditions under which Latin was used in mediæval times. It was only employed by the most educated, who are always the most particular about correct forms of speech; those using it were necessarily constantly in touch with the old as well as the recent written word; all, because it was never a mother-tongue, had had to spend years in studying its grammar; on account of the overshadowing of the Church, whose official language it was, there was a central authority constantly communicating with practically all who used it; yet, in spite of all these factors making for permanence of form, it changed.

At the present time that really valuable common medium of learned communication for the whole of Europe, with the power which the old schoolmen gave it of expressing a variety of subtle distinctions of philosophic thought, and capable of the emotional and poetic grandeur seen in some of the mediæval hymns, is frequently referred to contemptuously as Monkish or Dog Latin, because it departed from Ciceronian standards. When one hears to-day the advocates of Esperanto, Volapuk, and other artificial languages state their case for a common medium of communication for the educated world, one cannot help remembering that Western Europe had such a means once in Monkish Latin.

Within the walls of the University in which we now are, a tongue was spoken which was common to all the learned world, and I do not think we can help a sigh because it is dead, or help wondering why it died. One of the explanations given of the death of mediæval Latin is that the Reformation killed it. This, I think, can scarcely be true: learned works were written in Latin long after then; Harvey's classic on the Circulation of the Blood was given to the world in Latin dress, Newton's

Principia was in Latin, Linnæus' great work on the Classification of Plants was written in the same language. Nor does the rise of modern tongues and the growth of great literatures in them, to my mind, account for its disappearance, for we must remember that, until recently, the one language that every schoolboy in Europe had to learn besides his mother-tongue was Latin. The public schools and the numerous grammar schools until fifty years ago based all their education on Latin, with the possible addition of Greek; yet Latin, as a spoken language among the learned, died soon after the Renaissance. I believe the Renaissance killed it.

With the revival of interest in the classic authors, came an admiration of their style and language, together with a withering contempt for the living Latin of the schools. Ciceronian Latin was the only Latin worthy of consideration, all else was barbarous. In the judgment of Erasmus, nobody in England or France could be said to write Latin at all. Paulus Manutius, like the rest of his school, refused to talk Latin for fear that the necessities of daily conversation should make him familiar with barbarous phrases which would taint his written style. Others recited the breviary in Greek to avoid contamination by its non-Ciceronian language. Words not found in the classics, constructions unfamiliar in the Golden Age, were denounced as barbarisms, and to speak or write barbarous Latin was considered a far more heinous crime than the lowest form of moral turpitude. It is difficult to speak with patience of some of the extreme forms of slavish idolatry with which the classics were then worshipped. 'Dunce' was a mild term to many that were used to describe the unfortunate scholar who dared to employ the familiar mediæval common tongue. Imagine what would happen if every English writer of the present day were denounced as an ignorant pretender and an uncouth savage if he used any word or construction later than Chaucer, or even Shakespeare. Yet this in effect was what the Ciceronians of the Renaissance did to those who used the living Latin of their day. Remember that, up till then, Monkish Latin had been used in learned Europe much as English is used in the Universities of India to-day. Some few, no doubt, paid attention to style, some few read and admired Cicero and Virgil, but for the vast majority the language was a means of communication, and a vehicle of learning, and to compel them to use Ciceronian Latin, which to them was an archaic form of speech, was rather like forcing the Indian student at the present day only to use Shakespearean English when he had already acquired the modern tongue.

The result then was what would probably occur in India now; men were afraid of being denounced as dunces, a form of abuse particularly damaging to the learned classes, and those who had not the time, inclination, or ability to form their speech and writings on the approved model would inevitably turn to the vernacular, where those tiresome rules did

not apply. Further, the growing sense of nationhood that was then arising would add the stimulus of patriotism in this direction, and in many countries the Reformation, which had curious links with national feeling, would help to weight the scale in favour of the mother-tongue. The Purists and Ciceronians killed the practical Latin of the Middle Ages.

The power of the critic on a written language is very great. It is stated that Malherbe and his followers from 1620 onwards killed about 50 per cent. of the vocabulary which had been introduced into the French language in the preceding century by the Pleiade School, and there can be very little doubt that, in the seventeenth century, the French language was seriously crippled by the efforts of the Purists. How powerful the influence which criticism of this sort can exert upon people professing to be educated or learned is shown by the fear which many of us have of using the so-called split infinitive in writing English. The majority of us, I suppose, use this method of speech in daily conversation, yet most fear to employ it in writing because they are assured that it is incorrect, and fear its employment may hold them up to ridicule. Yet no logical reason has ever been advanced for banning the split infinitive. It was used by Wyclif, and has been employed by celebrated writers in every century since. Sir Thomas Brown, Pepys, Bentley, Defoe, Dr. Johnson, Southey, Coleridge, Lamb, Wordsworth, De Quincey, Charles Reade, Ruskin, Browning, to cite only a few, all split their infinitives when they thought occasion required. Browning has been contemptuously accused of splitting his infinitives as if they were firewood. Probably he did so for the same reason that firewood is split: in order to make it more useful for the needs of humanity. Nevertheless certain pundits have pronounced the fiat 'thou shalt not split the infinitive,' and most of us only dare to disobey furtively and in colloquial conversation. Imagine the opprobrium attaching to the split infinitive being applied to every English idiom and every English word that we cannot find in the writings of Chaucer, and then you will form some conception of the parlous plight in which the average writer and speaker of Latin found himself at the period of the Renaissance.

Purism and Stylism, if one may use such words, are two of the most dangerous diseases that can afflict a language. A living language must grow and develop with the intellectual growth and activity of the people who employ it, or it dies. The only degeneration a language can undergo is that arising from the failing civilization and general lowering of the intelligence of the people who employ it. Does any sane man who has even the slightest knowledge of Anglo-Saxon regret that it has developed into Modern English? Had it been possible for the Purists of the time to arrest its growth when the stage of Middle English was reached, would any one affirm that we should have nearly as flexible or useful an instru-

ment as we have in our far more perfect modern tongue? Yet to standardize and to stabilize the speech of their own day has been the constant, though futile, aim of the Purists of all ages. History, I think, shows that, while they can never succeed in their endeavour, they may kill the tongue they seek to preserve. The death of Latin as a popular speech was due, I believe, to the literary and cultured language adhering too much to old standards and not keeping pace with the developments going on in the spoken tongue; hence the growth side by side with its use of a 'lingua Romana.'

The death of Latin as a learned language was due to the efforts of Purists and Stylists intent on restoring it to what they considered its pristine splendour, efforts which were particularly dangerous, because of the character of the class using the language; had there been a large lower and illiterate class speaking it, common usage might have ensured its preservation, but, as it was, its death was rapid and beyond the hope of resurrection.

Translation into the Mother-Tongue in Modern Language Teaching

[ADDRESS BY MR. DAVID ELFSTRAND, GEFLE, SWEDEN]

MR. CHAIRMAN, LADIES AND GENTLEMEN,

As an old member of your Association, I have been wishing and longing year after year, on receiving the programme of your annual meeting, to get a chance some time of attending one of these meetings, but, indeed, the hope founded on this wish always seemed quite a forlorn one, as I felt sure an opportunity of being away from my own country at this time of the year would never present itself. As good luck would have it, however, that chance has come at long last, and I can only say I rejoice at it.

Yet, the idea of addressing you would not have occurred to me, had I not received a few years ago a very able and interesting pamphlet entitled *The Direct Method in Modern Language Teaching* (*Den direkte metode in sprogundervisningen*), by Dr. Carl Knap, headmaster of the Public School of Stavanger, Norway. In this pamphlet, the author has put forward what seems to me to be a practically conclusive argument, founded on logical reasoning, against translation into the mother-tongue. It is this argument that has appeared to me remarkable enough to be worth some attention and interest in wider circles, and this is really the reason why I have taken the bold step of offering to address this meeting. What I propose, however, is not to give you a literal rendering of Dr. Knap's argument on translation, but only a summary of it.

He begins by establishing what he considers the ultimate aim of the modern language teaching of the secondary school, namely, to teach the

pupil to read the foreign language with real understanding, to impart to him *ability to read*, the consequence being that *reading exercises* must occupy the foremost place in the teaching. This is in principle the same view that the traditional method advocates, but the difference between this latter and the direct method becomes evident in considering the question: What is meant by *ability to read*, and what method, what practice, leads to the achievement of that end?

The traditional method starts from the idea as a postulate that translation from a foreign language *per se* is a knowledge-promoting exercise, inasmuch as the comparison between the words and expressions of the two languages which the pupil is supposed to make leads to a more conscious and certain acquisition of the phenomena of the foreign language. The consequence is that the ability to translate is identified with the ability to understand the foreign text, and, accordingly, is unreservedly taken for ability to read. Now, the ability to read being the aim of the school, it follows that translation is the indispensable means to that end.

Against this argument, the direct method insists that, if the mental process of the pupil in the act of translating be analyzed, it will be found that this activity does not consist in so ratiocinatory a process as real comparison. What actually happens is that the pupil directs his efforts towards finding expression *in the mother-tongue* for the idea that the foreign word or expression *has already aroused in his mind.* The moment he lights on the meaning—that is, what we call the translation—he lets the foreign word or expression *go by the board*, and the whole of his mental activity from this moment moves within the sphere of the *mother-tongue.* So the felicitous translation really marks an advantage for the mother-tongue, a strengthening of his grasp of this idiom. He may, for all that, very well have forgotten the foreign expression as soon as the immediate aim has been reached, which is proved by daily experience. The fact is that, unless special practice is given in order to inculcate the foreign vocables and phrases of a translated text, they disappear very quickly, which certainly shows how little they have entered into his mental process.

But where, then, does the much-valued comparison between the vernacular and the foreign element come in? True though it is, then, that translation fosters a more conscious and rational comprehension of *the mother-tongue*, it is as surely a delusion to think that it has the same effect on the use of the foreign language. Translation may be a valuable exercise, only it must be passed to the credit of the mother-tongue, not to that of the foreign language. The *foreign idiom* is not inculcated by translation, but by *observation* of and *practice* in *the idiom itself.*

But the direct method goes still further. It claims that not even the *subject-matter* of the foreign text is done justice to by the usual translation

exercises. These exercises have for their object the linguistic phenomena, words, phrases, at most clauses and sentences, but not, properly speaking, any narrative as such, or even the connection within a train of thought. While the pupil is at work on the linguistic material that is the real object of the exercise, it is only natural that he should either not at all, or, at any rate, only in passing, pay attention to what in comparison with the purely linguistic element remains on the periphery, but which in real *reading* would naturally be the central part—that is, the subject-matter. To this is due the seemingly remarkable fact that pupils will often translate page after page, and yet, when they have done, prove to have a very muddled and defective idea of what they have read. The translation becomes *perfunctory* and *mechanical*. This applies above all to unseen translation when the pupil has no time for the work he *may* possibly devote to the subject-matter in preparation at home, but must concentrate upon the translation exercise proper. Here we are faced with the result of this exercise in its purest form. And what do we find? Every teacher can, from his own experience, bear witness to the embarrassment the ordinary or less capable pupils get into when they are unexpectedly asked to give an account of what they have translated extempore the moment before.

Thus we see that translation is an exercise that aims exclusively at *form*. The subject-matter interests only in as far as it has any bearing on the form. And, indeed, it is significant that a very great proportion of translation errors do not depend on ignorance of the word or expression concerned *per se*, but on the fact that the pupil does not concern himself as to which of the given equivalents of the word or expression suits the *passage in question*—that is, is in accord with *the subject-matter*. If his attention is drawn to the sequence of thought, he as a rule finds the right word or expression. Of himself, he has not paid any attention to the subject-matter.

Accordingly, as sure as it is that the incessant directing of the translation exercise towards finding and using the words and phrases of the mother-tongue is not in itself calculated to bring the pupil any new knowledge of the foreign language, it is no doubt as true that this exercise *per se* does not cause him to observe the subject-matter of the text either. Through the translation exercises, he does not develop a habit of paying any immediate attention to the subject-matter as the essential part of his work. On the contrary, during his all-engrossing work on the form, he rather gets into the habit of neglecting the subject-matter.

But if this be so, then it is clear that years of treatment of texts by means of an incessant, more and more perfunctory translation method, not only does not develop the power of immediate comprehension of the subject-matter of the text, but in the long run practically blunts the

power that may exist. But now, what is in reality this ability to read? Is it not exactly the power of *immediately grasping the subject-matter of a text?* Thus we logically come to the disheartening result that translation as a didactic means is practically *an obstacle to the development of ability to read.*

It is for this very reason that the champions of the direct method have turned their efforts towards finding *means other than translation for developing ability to read.*

In point of principle, it may be asserted that ability to read is acquired only in the language one knows already. That it is possible, by industry and strenuous practice or thanks to natural gifts, to learn a language by the traditional reading of texts is a side-issue which is not denied; but whether one learns the language by this or that method, real ability to read—that is, the capacity of immediate understanding—does not come until one has learnt to understand the language sufficiently well. As, moreover, the direct method maintains that language is learnt most naturally, at schools as indeed in life, through oral use or speech, it arrives at the conclusion that conversational exercises are the natural preparation for reading exercises, and, on the other hand, that the ability to read develops without any noteworthy trouble, comes, as it were, as the ripening fruit, once the oral use of the language has been acquired.

This fundamental view is as a rule confirmed by practice, provided it is strictly observed that the *reading material includes only what is well known and well practised.* This, then, implies that the speech material that the reading lesson contains is first drilled in by oral treatment and discussion. This is what is done by class preparation, the object of which is to supplement the linguistic knowledge of the pupil with special reference to the text to be studied, so as to enable him to approach the reading without meeting with unknown matter, the underlying principle that to be able to read he must know the language he is to read being thus fully applied.

So far Dr. Knap.

Now, ladies and gentlemen, if I were to sum up more than thirty years' rather intense practical experience of the direct method, or, as I venture to call it, the inductive-imitative method, it would wholly bear out Dr. Knap's argument. I have worked my way, cautiously groping ahead, and now find that I am more radical in my application of the said method as regards avoidance of translation into the mother-tongue than I was thirty years ago. It is, however, out of the question and needless too, for that matter, here to go into details as to my own work as a modern language teacher, even if there were time at your disposal. But I shall take the liberty of trespassing upon your indulgence, only to bring out a personal experience that has been forced upon me during this last six months' stay in England more strongly than ever

before. Having strictly and closely watched myself in grappling with English, in trying to make it into a very real, easy, and natural means of intercourse, a kind of familiar element, so to speak, I have had to confess to myself over and over again and much to my humiliation that, in spite of a lifetime of English studies, and more than three decades of practical teaching work, the mother-tongue still very noticeably thrusts itself in between me and the foreign idiom, refusing, as it were, to give room for it in my brain cells. I often feel as if I could not get hold of the foreign element, unless it is set off against a background of the familiar one, or built on this latter as its sure foundation. I feel very much like a man who is learning to swim, but never manages wholly to let go of the bottom or some other support.

It has become more than ever obvious to me how preposterous it is to try to work the two means of intercourse simultaneously, the familiar one always tending to supplant the newcomer. Yet, though I know and say to myself: 'Now, instead of wasting time on finding the genuine Swedish equivalent, and not being satisfied until it has been found, repeat the foreign element over and over again, dozens of times, if need be, whenever you feel that it has not taken root—that is, become part and parcel of your active vocabulary—and the result will be much more satisfactory.' I know it would be so, for having had plenty of opportunities of watching old pupils grapple with English, I have been able to verify how much less dependent they have been than I am on their mother-tongue, the only cause of the difference I can assign to this fact being that they have been trained from the beginning on very different lines from myself; for during the whole of my ten years' school course I was brought up exclusively on the translation method, so it had plenty of time to sink into my blood—in fact, my visual angle was determined by translation. That exactly the same is the case with many, probably most, of my colleagues is easily demonstrated by analyzing certain ever-recurring symptoms, and who is the reform teacher that has not observed over and over again that as soon as the mother-tongue interpreter has *materialized*, so to speak, the tendency is to fling the foreign intruder to the winds? But this is exactly what Dr. Knap has demonstrated. In such cases, I cannot help pouring a drop or two of wormwood into the goblet of satisfaction by asking the party concerned to give me the sum and substance of the passage just read and explained in English. Tableau! in view of the fact that the English elements have become unpleasantly scarce, or have altogether disappeared. And I freely confess that I often have to make the same discovery concerning myself: the subject-matter has carried me away, and when, at the end of a page or so, the request has suddenly cropped up: 'Now let us have it in English,' a disagreeable surprise has often awaited me.

My conclusion must therefore be that, when I feel sometimes obliged to have recourse to translation—and not being an uncompromising stickler for consistency I do have recourse occasionally—I make it a point carefully to brush aside the mother-tongue equivalent, as soon as it has done its duty, by intensive practice of the foreign idiom.

The cases when I have recourse to the mother-tongue may be summed up thus:

1. To explain words and expressions that would demand an elaborate time-wasting paraphrase in the foreign idiom, perhaps unreliable as regards the result;
2. To control to the uttermost the comprehension of the foreign element when the least doubt as to its correctness arises in my mind—and I am very suspicious on this point; and
3. To bring out the contrast between the mother-tongue and the foreign idiom. I have found contrasting comparisons, applied as a kind of cautionary label, to be an almost indispensable help, a full imitation of the natural procedure being out of the question on account of lack of time.

In trying to explain the causes of the explicit belief in the necessity and blessings of the continuous use of translation into the mother-tongue, I have come to the conclusion that they are essentially two, namely, the easy application of a method that altogether depends on the use of the mother-tongue as compared with the infinitely more difficult use of the foreign idiom as the vehicle of teaching; and, secondly, the alluring fact, which no one can deny, that translation very soon affords a palpable result, which, however, as Dr. Knap has pointed out, is quite different from the one aimed at—in other words, having done my translation, I am still almost as far from the goal as ever. Here is to be found its unmitigated fallacy.

It has also been asserted that translation as regards the directness of association is superior to all paraphrasing in general, and accordingly is preferable to this mode of procedure. I agree with the premise, but not with the conclusion, on the well-known ground that short cuts are not necessarily the best *ways*, or, as the old English proverb has it, 'The longest way round is the shortest way home.'

Acting on my principle, I always encourage young colleagues, who show some inclination to try the direct method, not to allow themselves to be discouraged by a more difficult, initially slower method, and I tell them that what holds good of our pupils also holds good of ourselves: what we do not know to-day we may know to-morrow if we only persevere. Happily, it is possible in our days to weigh the results of different methods against one another. Having tested both pretty thoroughly, I am fully conscious of where the real superiority lies.

The Case for the Direct Method

(WHAT IT IS—WHAT IT IS NOT)

It may seem somewhat late in the day for the discussion of the Direct Method. Since its apostles on the Continent startled the world by their clarion cry for reform in the teaching of living languages, much time has elapsed;* indeed, more than sufficient, one would think, for the general lines then laid down to become not only widely known, but also thoroughly understood. And if need for discussion, or rather, need for exposition still exists, if, that is, there is evidence that the principles are still misunderstood, or at the best only partially understood, can the reformers or their method be blamed for that? Have they ever relaxed their efforts, either in teaching or preaching? One has only to refer back to the old numbers of *Modern Language Teaching*, or still further back to the *Modern Language Quarterly* (with which *M.L.T.* was incorporated in 1904), not to mention other educational journals, to be convinced that this is not the case. Effort has been constant to make these principles clear. Now it is the teaching of phonetics that is discussed; now, it is the use and abuse of conversation in teaching; at one moment it is the place of translation; at another, the teaching of grammar; at another, the right principles of free composition; and there is hardly an article from the very earliest to the latest which does not point a warning finger to weakness of interpretation in some one or other of these sections of the instruction. Not only so, but by means of International Congresses,† and the Annual Meetings of the Modern Language Association, held at various educational centres in turn with London, constant effort has been made to bring people into living touch with the expert exponents of Direct Method principles; and in 1912 these principles were definitely formulated by the various representatives of Modern Language teachers, members of the Head-Masters' and Head-Mistresses' Associations, of the Assistant Masters' and Assistant Mistresses' Associations, and Members of the Modern Language Association, who, at the invitation of the Board of Education, met at Whitehall to discuss Circular 797, with a view to incorporating suggestions for reform in the teaching of modern languages in Secondary Schools, in the reissue of that circular.

The report of the Government Commission of Enquiry into the Position and Teaching of Modern Languages in Secondary Schools is of too recent date to need more than a bare reference. Evidence of all kinds, and

* Professor Vietor's *Quosque tandem* appeared in 1882.

† As of interest to English teachers more especially, mention need only be made of those at Paris, Easter 1904 and 1909.

recommendations on all points emphasizing organization, methods, examinations, inspection, the training of teachers, were made, not only by representatives of the teaching profession, from the University to the evening school, but also by representatives of commercial interests, and the bearing that the teaching of foreign languages has on those interests.*

That so much honest effort has resulted, to any considerable extent, in relative failure, is easily explained. Is it not only too possible that Congresses and Annual Meetings have been attended mainly by the converted? elucidating articles read or studied by those already enlightened and strong in the faith? equally possible that the good seed has fallen upon ground not ready to receive it? not improbable also that the able exponent, especially if a woman, has retired from the ranks to marry? The regrettable depletion of the ranks by the toll of war is only too fresh in our memory. Certain it is that the number of teachers working on true Direct Method lines is extraordinarily small; and it is probably not too much to say that of the teachers actually professing to use Direct Methods, only a very small percentage have anything but a vague conception of the principles governing those methods. If some of them, at this date, have acquired some knowledge of how to treat the first year, thanks to the increased opportunities of working at practical phonetics, it is the most that can be said; and even here, in the matter of the application of phonetics in that first year's teaching, the great majority are still feeling their way.

No; the principles, except by the few, are still only imperfectly understood; and in 1921 we are still much in the same position as we were in 1905, when in a short introduction, opening a discussion on 'The Use and Abuse of Conversation' in *Modern Language Teaching*, we read of a 'reaction against Direct Methods, largely due to the failure of many teachers to grasp the fundamental principles laid down by those who initiated the reform in England.'†

These remarks might be considered unduly scathing and altogether lacking in justice to the good work that has been done up and down the country by teachers and others during the last ten or twelve years, even, were it not for the severe criticism which, with unfailing regularity, is levelled by examiners and University professors at the work submitted by students going up from the Secondary Schools year by year for a University course. In this criticism, the Direct Method is invariably blamed for the 'slipshod work and inaccuracy of the candidates'; and in consequence the Method becomes discredited, and both heads of schools and

* The one regrettable fact is that, since the publication of the Report of this Commission, now more than three and a half years ago, we are still waiting for action to be taken upon it.

† F. B. Kirkman, *Modern Language Teaching*, October, 1905.

teachers lose faith and become so discouraged, that in many cases either an out-and-out return is made to Old Methods, or, what is far worse, recourse is made to compromise—of all procedures the most fatal. But so long as the main test in external examinations for schools consists of translation from and into the foreign tongue, it is difficult to see how it is possible to extricate the Direct Method from this vicious circle of mixed methods, which is at the root of the slipshod work and inaccuracy found to exist. Continuity and regularity are the backbone of all educational systems; and it is folly to think that classes can be indiscriminately turned from one method to another with impunity. The results are similar to that commonly expected from trying to sit on two stools. Even when continuity is not lost by deliberate change of method, irretrievable mischief is often done in the melting-pot of the Middle Forms. Here, after perhaps one or even two years of careful Direct Method training, all continuity in method is lost, because, as too often happens, the class, no longer in the hands of the expert, is relegated to a non-specialist teacher, who takes the lesson to ease the time-table. An expert in his or her own subject, literature, science, history, how can a teacher not trained in modern languages be expected to carry on the work of the class with any continuity? Direct Method must perforce be abandoned, and Old Method, if not compromise, is again resorted to. This evil, however, comes more under the head of difficulties of organization.

It is of course true and only natural that there should have been development since the main lines of reform were laid down in 1882. The keynote then struck may fairly be summed up in the question, 'How can living, spoken languages be taught on the same lines as classical languages?' Is it logical that languages which are still growing, which find their expression and development in the life of nations advancing in art, in literature, and in scientific discovery, can be satisfactorily approached and treated by methods which are applied to languages no longer spoken, and whose life and growth belong to the past? As M. Hovelaque so ably writes:*

> 'Ce que doit enseigner le professeur de langues vivantes n'est pas ce qu'enseigne le professeur de langues mortes. Et puisque le premier ne vise pas les mêmes fins que le second, les procédés qu'il emploie ne sauraient être les mêmes.'

And again:

> 'Entre l'enseignement des langues vivantes et l'enseignement des langues mortes, une première différence éclate. On apprend les

* 'L'Enseignement des Langues vivantes dans le deuxième Cycle. Conférence faite le 15 octobre, 1909, à la Sorbonne,' par M. Hovelaque, Inspecteur Général de l'Instruction Publique (extrait de la *Revue Universitaire*, 15 avril, 15 juin, 15 juillet, 1910.)

premières pour en acquérir la possession effective : c'est la langue tout entière, les vocables avec toutes leurs puissances de vie réunies—sonorité, signification, emploi grammatical, automatique, immédiat—que l'on apprend. Il s'agit d'acquérir non un *savoir* mais un *pouvoir*, la faculté de parler et non pas seulement de comprendre et d'écrire. De là, chez le professeur de langues vivantes, des préoccupations que ne partage pas son collègue chargé d'enseigner le latin ou le grec . . . l'un vise tout un ordre de connaissances dont l'autre ne s'occupe pas ou s'occupe moins.'

It may have been the stress laid by the reformers on the importance of the spoken word that originated misconception of their methods. They *did* emphasize the spoken word, and in consequence the method, from being known as the Reform Method or the Method of Direct Association, gradually acquired the more vague designations of the 'Oral Method,' the 'Conversational Method,' and other titles equally inaccurate ; though among these, one, showing more understanding or just appreciation, must not be forgotten—*i.e.*, the 'Inductive Method.' And in the earlier years, except with the apostles of reform themselves and such of their disciples as were in immediate touch with them, the vague terms did fairly accurately describe the experimental systems then taking form. As late as 1905, we read that, even in French schools, 'no writing was to be done during the first year' ; and in English schools there are still to be found teachers for whom written work, not only in the first, but even in second and third years, is a negligible quantity. 'We don't bother much about written work ; we use the Oral Method.'

What the reformers wanted to eradicate was not written work ; it was the writing of the foreign language 'à coups de grammaire et de dictionnaire' and the use of foreign-English vocabularies in the early stages ; it was, in other words, the translation and writing down of matter not understood, and the mosaic substitution of words from one language into another, regardless of sense, because neither the knowledge nor the experience of the learner enabled him to choose the right or appropriate word or expression. To quote M. Hovelaque again :

'Il s'agit toujours de *comprendre* et de *rendre*, et—problème étrange—fort souvent de rendre ce que l'on ne comprend pas.'*

The reformers never wished to suppress translation. Their conception of its use and value was different. Its use in instruction was neither to teach vocabulary nor grammar. Its right place was at the top of the school in the last two years of the course (in France *en Seconde*). Its study, being linguistic and literary, could not be satisfactorily attempted by scholars, until their knowledge, not only of the foreign tongue but of their

* *Cf.* Conférence de 1909.

mother-tongue, was fuller and more mature, until their minds were more ripe for weighing and comparing.*

Neither did the reformers ever wish to suppress the teaching of grammar. What they advocated was a different method of teaching it. They revived in a certain sense the practice of the 'Théorie de l'usage.' As in the time of Malherbe and of Vaugelas, 'l'usage fournissait la règle' —the spoken language gave the examples from which the rule was induced —so in Direct Method teaching, usage, what usually happens, is first taught; what is taught—whether gender, number, verb endings, conjugation, case—is so thoroughly practised that it becomes habit (and it is the teacher's business to see that this building up of habit is accurate); when habit is established, then the rule is inferred. There must be *material*—known, digested, thoroughly *assimilated* material. When you have this, and only as you have this in sufficient quantity, you can begin to define and define in ever-narrowing circles. At first your groups are wide, they deal with general characteristics; but gradually, as vocabulary increases, the circles get drawn closer, the groups stand out more narrowly defined; you get your rule. And which is more likely to make a lasting impression, a solid mass of direct experience and habit, with a clear little rule born out of that experience and habit, and so familiar as to be almost concrete in its reality, or an abstract series of directions, illustrated by a detached sentence or two, and, as most frequently happens, entirely unconnected with anything else that the scholar has in his mind or experience? There is no knowledge so treacherous and valueless as disconnected facts or examples. They belong to nothing; they are soon lost. They can only have been invented to serve as cram, and for the most part are rarely at hand when wanted.

According to Direct Method principles, grammar is systematically based upon experience, and regularly drilled and tested both orally and in writing.

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* To quote M. Hovelaque again:

'À quoi sert la version? À cette question la réponse est fournie par le moment de son apparition dans le cours de vos études. Elle apparaît en Seconde, en même temps qu'une autre nouveauté, l'enseignement littéraire explicite. Elle a ses fins propres, qu'il ne faut pas confondre avec les fins que l'on a poursuivies jusqu'alors. . . . Elle sert à faire connaître un nouvel ordre de vérités, linguistiques et littéraires, dont ils (les élèves) deviennent peu à peu capables et qu'il ne pouvait être question de leur donner plus tôt, avant que leur esprit fût suffisamment mûr et leur possession de la langue suffisamment étendue pour qu'ils en profitent. . . . La version est d'abord et essentiellement un auxiliaire d'enseignement *littéraire*, un moyen de pénétration de textes *littéraires*, significatifs et beaux, soigneusement gradués et groupés. Elle vise l'assimilation aussi complète que possible du contenu de ces textes, l'analyse exacte de leur forme, l'étude précise de la valeur expressive des mots, des phrases, du style, de la composition, l'appréciation juste de leur beauté propre, plus complètes et plus approfondies qu'on ne peut les espérer d'une simple explication. Elle permet d'autre part une comparaison entre le génie de la langue étrangère, ses moyens d'expression, et le génie et les moyens d'expression de la langue maternelle, et par là est un auxiliaire de l'enseignement du français.'

Syntax and advanced grammar are taught by the use of *lecture expliquée*, *analyze*, and by copious dictation. There is no need to enlarge on the value of *lecture expliquée* or of *analyze*, but dictation is not as generally recognized as important in the teaching of grammar; if treated analytically, however, it is an invaluable exercise. It is applied grammar in its most intelligent and instructive form, especially if the *dictée* is a well-chosen one, and two or more scholars write at the blackboard, while the others write in their books. The correction loses half its value unless done on the board, and done for the most part by the class. Here again, examples are linked up with previous experience or knowledge, and rules deduced.*

Still less did the reformers imagine that the 'method by which a child learns its mother-tongue at home' could suffice for the learning of a foreign tongue in school. It was the principle underlying that method that they advocated—*i.e.*,

> The child learns the spoken word before the written word; that is, he learns to pronounce new sounds before he sees them written; he learns idiom before grammar; above all, he learns the power of *self-expression*, and often uses expressions and vocabulary aptly and appropriately before he could attempt to explain or define them. According as he lives with educated or uneducated people so he learns educated or uneducated speech; according as the mental horizon of these people is limited or wide, enlightened or the reverse, his background of culture, his predisposition for assimilating ideas, will be small or great.

So far, so good: nothing could be more reasonable. But the reformers were not slow to realize that this method, adequate as it may be for the child learning its mother-tongue—a method in use all day long and every day—could never be expected to produce the same results in a foreign tongue, where association is restricted to four or five longer or shorter periods a week in school. They recognized that in such different conditions, the eye, of necessity, and that from the earliest times, must supplement the ear, that written work in class is of vital importance. Personally, I have no hesitation in saying that in class it should begin at once, at the first lesson, and on the blackboard, the one essential being that what is thus written should be a test of something that the child has not only understood, but carefully practised—*i.e.*, that he knows. And here, of course, is where the use of phonetics and the phonetic script, both for reading and writing, is of such incalculable importance—incalculable, that is, to those who have not tried it.

For, despite all that the critics say, the essential principle of Direct Method teaching is the inculcation of *accurate habit:* accurate hearing, accurate observation, accurate reproduction, oral and written. And for this there is no foundation like a sound training in phonetics. Let it be

* The comparison of idiomatic forms in the foreign and in the mother-tongue are dealt with at the translation stage. *Cf.* M. Hovelaque above.

understood, however, that this presupposes the training of both *eye* and *ear*, side by side; and that the more thoroughly this training is done, the more lasting is the habit of accuracy thereby formed.

That is why six weeks spent on phonetics is, comparatively speaking, of so little value. It affords a certain amount of preparation for future instruction; and that is all. It can no more give to the class the power of accurately producing any given sound than six weeks' music lessons can enable a child to play the piano. This, again, is one of the delusions about time-saving which still prevail. Hurrying on to 'French' after six weeks' study of sounds is the surest way of wasting time. Too soon confronted with the anomalies of French spelling, before precision of muscle movement can possibly have been acquired, the child is launched at once into a sea of inaccuracy. He will soon forget what little he has learned about lip and tongue movements, his natural speech-habits will quickly reassert themselves, and his pronunciation—except in the case of the very strong teacher or specially gifted child—will permanently sink to the average *à peu près*, or lower. And for this reason: when the reformers advocated phonetics as essential in teaching the pronunciation of a foreign language, they did so because, from their own personal experience, they had discovered that the power of acquiring speech-habits, other than those proper to the mother-tongue, was restricted to an extraordinarily small number of people, whether children or adults. Apart from what is termed the difference of speech-basis peculiar to each nation, whereby one nation speaks with muscles tense and another with muscles lax, one with the tongue high and forward, another with the tongue drawn back and low (which habits, moreover, being instinctive, make the acquisition of other habits extremely difficult), there are two other important factors which have to be reckoned with: (1) The power of accurate hearing; (2) the power of imitation.

Now we all know that the power of real mimicry, when it comes to anything like precision or accuracy, is by no means common to all children at the school age, whatever it may have been in their earlier years. Long habit of careless hearing has materially blunted and diminished their power of accurate imitation, of accurate reproduction. The prevailing slovenly articulation which characterizes the speech and reading of our present-day school children is proof sufficient.

Only few children of school age, and still fewer adults, until their ears have been trained, are able to detect differences in sound with any degree of accuracy; and no amount of repetition on the part of the teacher can enable a child to reproduce what he has, for the most part, so imperfectly heard. Like the young Englishman quoted by M. Passy, he will go on repeating [jun ru], after the teacher's [yn ry], with amazing regularity; and not only so, will, like the young Englishman, think, if not say: '*Mais*

je dis comme vous; je dis [jun ru].' What is required is daily muscle drill, the training of lips, cheeks, and tongue, to precision of movement in producing sounds strange to his natural, instinctive habit. For note this: the average child can much more easily imitate what he *sees* than what he *hears*.

And side by side with this drill must come the further training of the eye. There must be identification of the sounds produced. Hence the value of symbols. In the early days this identification will be confined to dictation; but as soon as vocabulary is begun there will be drill of elementary grammar. Gender, number, tenses of verbs, these must all be impressed upon the eye as well as upon the ear. Writing, in some form, should form a part of every lesson; and written work should be given an increasing importance, as the course of instruction advances.

With regard to the 'use and abuse' of conversation, and more especially of the foreign language in teaching, there may no doubt be a danger in their too rigorously uninterrupted use. Time may be saved, especially in the case of abstract words, by at once giving the English equivalent. It may also be possible to justify the assertion that the average child always thinks of the English word even when that word is not given, but it is hardly possible to over-estimate the waste of time and the danger of conversation in the hands of the teacher, no matter how good his French, who either—

(*a*) talks through the lesson himself, and is content with monosyllabic replies from the class;

(*b*) teaches in English with an interlarding of French comments, accompanied by the same monosyllabic *obbligato* from his scholars:

(*c*) or who teaches in English, but with a varying amount of regularity, expects his class 'to talk French' for five or ten minutes at the end of the lesson, or has a 'conversation lesson' once a week.

But as the above practices do *not* embody the principles of the Direct Method they cannot be justly considered to disqualify that method.

It is evident that the more the mother-tongue is kept out of the modern language lesson, the stronger will be the influence of the principle of direct association, the greater the opportunity for idiomatic practice in the foreign language on the part of the class; and there can be no greater mistake than the artificial separation of conversation from so-called instruction. Instruction in the foreign tongue is given by word of mouth; but the fruits of that instruction can only be seen when the teacher's words—*i.e.*, language—become the possession, by constant use, of his scholars.

The object of 'conversation,' according to the Direct Method, is to cultivate in the scholar a power of *self-expression* both spoken and written from the beginning. This object is not attained if the teacher does the

talking and the class is allowed to lapse into monosyllabic reply, and there we have the answer to the oft-repeated question: 'Where does free composition begin?' It begins with the earliest vocabulary in the form of simple sentences. This 'self-expression' develops with the increased knowledge and power of the scholar, from the simplest and shortest phrases to consecutive narration, from the expression of the simplest ideas and descriptions to the expression of critical thought when he comes to the work of the higher forms (advanced courses). But free composition, like conversation, should at first be based *on* rather than *about* the subject-matter. That is, the questions in the early stages should not involve answers not contained in the text. The text should be so threshed out, that before it is done with, there is not a word that the scholar cannot use in any position, so to speak; and from that power is able to reproduce practically the whole section or paragraph that has been discussed. In this process of question and answer, the new knowledge, whether of vocabulary or idiom, should as much as possible be linked up with the old; and *if excursions are made outside the text*, care must be taken that such vocabulary is properly kept in mind.

One very fruitful source of failure in the teaching of free composition is due to setting homework that has not been thoroughly worked in class. How can accuracy be expected if, as is often the case, homework is set when the lesson has been only partially or half worked through?

From the preceding remarks the following conclusions may be drawn:

1. That the Direct Method is not a conversational method in the generally accepted sense of the word.

2. Neither is it the method by which the teacher holds forth at length to the class, while the few who have been following hazard an inarticulate 'oui' or 'non' occasionally in reply to the futile question 'Comprenez-vous?'

3. Neither is it correctly described as merely an 'Oral Method'; written work being as essential as spoken.

4. That a proper understanding of its principles and a systematic carrying out of those principles are essential for success.

5. That compromise methods in middle forms invariably spell disaster, and that there must of necessity be continuity in method.

6. That a very high standard of accuracy, written and spoken, must be exacted; and to this end a much more regular use of the blackboard should be made, whereby not only the teacher but the class, not only one scholar at a time but, where blackboard space is available, as many as possible, write at the board under the criticism of the rest.

Lastly, in reviewing the work of the modern language teacher generally, it must be admitted that he has constantly suffered serious handicaps; and that during the last seven years these handicaps have been very

materially aggravated. Before the war, difficulties of organization were great and beset his path at every turn; but during the war and since the war these difficulties have often been insuperable. Staff conditions, one teacher often doing the work of two, or in any case obliged as a regular duty to take two large classes together; the unprecedented influx of new scholars—these things added to all the old disabilities so well dealt with in the Government Commission Report have made his task extraordinarily strenuous and difficult, and, if the Direct Method has suffered, it cannot be wondered at.

It may, however, be hoped that before long official action will be taken on the recommendations of this Report; that irregular entry, late entry—*i.e.*, at the age of 13-14—may soon be things of the past; that the further and official reform of examinations papers may be a *fait accompli;* and that an organization which admits of consistency and continuity in method may be established. When these things are accomplished, then teachers on Direct Method lines may confidently look forward to seeing the real fruition of their work, and the efficacy and power of the method itself will no longer be called in question.

L. H. ALLISON.

1921.

Chronique de France

VOUS trouverez d'autre part, dans ce numéro, sous la signature très autorisée de M. Veillet-Lavallée, les renseignements les plus précis et les plus complets sur la grosse question de la Réforme de l'Enseignement Secondaire, dont j'ai déjà eu l'occasion de vous dire quelques mots.* Je me bornerai donc à vous indiquer que, dans les derniers jours de 1921, le Conseil Supérieur de l'Instruction Publique a remis au Ministre les réponses au questionnaire que ce dernier lui avait adressé; elles se présentent sous la forme d'une série de vœux qui peuvent se résumer ainsi:

1° Création de deux enseignements secondaires, dont l'un serait classique à base gréco-latine, et l'autre classique à base de français, avec une place au latin.

2° Dans l'enseignement gréco-latin, l'étude du latin commencerait avec la 6e, celle du grec avec la 5e.

3° Dans l'un ou l'autre des deux enseignements secondaires, maintien de l'unité d'enseignement, jusqu'à la fin de la classe de 1ère. Le Conseil a estimé, en effet, que la réforme de 1902—actuellement en vigueur—avait conduit à une spécialisation prématurée et trop séparée, en les opposant, la culture littéraire et la culture scientifique.

4° Étude plus poussée des langues vivantes dans l'un ou l'autre

* Voir MODERN LANGUAGES, Octobre, 1921, p. 19, et Décembre, 1921, p. 50.

des deux enseignements secondaires : une langue vivante obligatoire et une facultative dans l'enseignement gréco-latin ; deux langues vivantes obligatoires dans l'enseignement classique français.

5° Les deux enseignements secondaires, ainsi organisés, devront être sanctionnés par des examens de valeur égale en vue des études ultérieures.

6° Parallèlement à la réforme de l'enseignement secondaire masculin, il convient de procéder à celle de l'enseignement secondaire féminin, de telle façon que le plan des deux enseignements soit rendu identique.

* * * * *

Encore que l'événement remonte déjà à trois mois et qu'aucun de vous ne l'ait ignoré à l'époque, je considère comme un véritable devoir de vous indiquer avec quelle satisfaction profonde l'opinion publique française a accueilli l'attribution du titre de docteur, *honoris causa*, de l'Université de Paris à vos deux grands compatriotes : Rudyard Kipling et Sir James G. Frazer. Il y eut, à cette occasion, à la Sorbonne, une cérémonie extrêmement émouvante, qui a plus contribué au resserrement de l'amitié franco-anglaise que les plus beaux discours d'hommes d'État ou les plus habiles combinaisons de diplomates.

Il est, à ce propos, tout à fait intéressant de noter combien le nom de Kipling et au moins une partie de son œuvre (ses romans et ses contes) sont connus et appréciés du public français éclairé. Les *Livres de la Jungle*, *Kim*, *La Lumière qui s'éteint*, ont, notamment, été traduits et fait l'objet de nombreuses éditions, qui prouvent assez en quelle estime ces ouvrages sont tenus ici. Outre la couleur locale saisissante, la force dans l'expression et l'art consommé dans la description qui frappent chez Kipling, nous sommes plus particulièrement impressionnés et captivés par l'apologie de l'action qui se dégage de son œuvre. Nous savons quelle influence il a exercé depuis vingt cinq ans sur l'évolution de l'esprit public anglais. Nous savons qu'il vit clair, juste et loin, et nous gardons une reconnaissance émue à l'homme qui a su et sait rester un grand Anglais tout en demeurant notre ami.

L'œuvre de Sir James G. Frazer est surtout familière à une élite, mais nul n'ignore en France quelle sympathie agissante il a toujours témoignée à notre pays.

M. Moret, conservateur du Musée Guimet, à Paris, termine la traduction du *Rameau d'Or* de Sir James, ce qui permettra à un plus grand nombre d'apprécier le charme de son style et l'originalité de ses aperçus.

* * * * *

Le milieu du mois de Janvier nous a apporté le trois centième anniversaire de la naissance d'une des gloires les plus pures et les plus hautes de notre pays : de Molière. Des solennités de toutes sortes ont commémoré le souvenir de ce grand homme. Les acteurs de la Comédie

Française qui, vous le savez, furent groupés en compagnie par Molière, leur premier directeur, ont tenu à honneur d'interpréter uniquement durant toute une semaine les divers chefs-d'œuvre de leur grand fondateur. Le gouvernement, l'Université, les écoles, les sociétés littéraires et savantes, le cerveau entier de la nation en un mot, ont tenu à s'associer aux manifestations organisées, marquant par là que tous les éléments du pays entendaient se retrouver dans une même admiration pour l'homme de génie. Bien plus, l'hommage a débordé nos frontières et à l'étranger aussi, des fêtes se sont organisées en son honneur. C'est qu'en effet, un homme, quand il s'appelle Molière, Shakespeare ou Goethe, n'appartient plus seulement à son pays, mais bien à l'humanité tout entière, car, après lui, quelque chose d'immortel demeure. Si l'on considère l'histoire des peuples, combien d'événements, qui semblaient de premier ordre à l'époque où ils se sont produits, n'ont cependant marqué leur passage d'aucune trace profonde, et combien d'hommes qui connurent, de leur vivant, la plus éclatante popularité n'ont laissé après eux qu'un souvenir lointain, qui n'a même pas tardé à disparaître.

C'est que de tels événements étaient tout en surface ; c'est que de tels hommes n'avaient pas réussi, malgré les apparences d'un jour, à toucher le fond de l'âme humaine. Au lieu de cela, qu'un Shakespeare apparaisse et produise un *Hamlet* ou un *Othello*, qu'un Molière donne son *Tartuffe*, son *Misanthrope* ou son *Avare*, qu'un Goethe écrive un *Faust* ou un *Werther*, et le monde est secoué d'un frisson d'enthousiasme, qui ne peut que s'amplifier à travers les âges, parce qu'un trésor nouveau est vraiment venu s'ajouter au patrimoine humain.

Honorons donc Molière comme nous honorons Shakespeare ou Goethe ; ils restent pour nous ces éternels guides et ces 'héros,' dont Carlyle nous a enseigné le culte.

* * * * *

Après avoir apporté à la grande figure de Molière l'hommage que vous m'approuverez certainement de lui avoir rendu, je m'aperçois que la place m'est insuffisante pour vous parler, comme je l'aurais désiré, de certains ouvrages qui se sont récemment signalés à l'attention des amateurs de belles-lettres. Je veux parler, notamment, des livres qui ont reçu diverses récompenses, telles que le Prix Goncourt et le Prix de Fémina-Vie Heureuse.

Ce sera pour moi un plaisir que de leur consacrer ma prochaine chronique.

M. DE BARRAL.

LES LIVRES À LIRE

Batouala. Roman (Prix Goncourt, 1921). Par RENÉ MARAN. 1 vol. in-16. Albin Michel, éditeur, 22, Rue Huyghens, Paris. Prix 3frs.75.

Cantegril. Roman (Prix de Fémina-Vie Heureuse, 1921). Par RAYMOND ESCHOLIER. 1 vol. 'La Renaissance du Livre,' 7, Boulevard St-Michel, Paris (6e). Prix 6frs.

Flaubert à Paris, ou le Mort Vivant. Septième Cahier des 'Cahiers Verts.' Par LOUIS BERTRAND. 1 vol. in-16. Bernard Grasset, éditeur, 61, Rue des Saints-Pères, Paris (6e). Prix 6frs.

Histoire Générale de l'Art. Par ANDRÉ BLUM. 1 vol. in-8. Aristide Quillet, éditeur, 27, Boulevard St-Germain, Paris (7e). Prix 30frs.

Manuels des Études Grecques et Latines. Par L. LAURAND, Docteur-ès-Lettres, Professeur de Philologie classique. 1 vol. in-8, de 934 pages. Auguste Picard, éditeur, 82, Rue Bonaparte, Paris (6e). Prix 40frs.

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,,	V.	Littérature latine.
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Research in Modern Language Instruction: Its Uses and Difficulties

[AN ADDRESS BY F. B. KIRKMAN TO THE MODERN LANGUAGE ASSOCIATION AT CAMBRIDGE]

EDUCATIONAL research is the scientific study of how to secure efficiency in educational practice, whether this take the form of teaching or administration. Granted the definition, it would seem superfluous to prove the value of such research. The fact remains, however, that, at least in this country, its value is not recognized. As the value of industrial and of medical research is recognized—the proof being a public annual grant of £1,000,000 pounds for the first and of about £50,000 for the second—one might very well assume that what our authorities fail to appreciate is not research as such, but education. And in this assumption there would be a considerable element of truth. But it is not the whole truth. The value of educational research is not recognized chiefly because the idea of research has not been fully grasped; we are not clear what in practice it means, or why it should make for quicker and surer progress in efficiency than the everyday experience of the teacher or administrator.

It is interesting to note that in the United States it is different. It may be that the Americans have not yet fully grasped the implications of educational research, but they act as if they had. There are already

about forty research departments connected either with universities, training colleges, and State or city educational systems. One town, Detroit, in size between Leeds and Liverpool, has five officers engaged in various branches of research, each with his own staff. There is an Association of Educational Researchers strong enough to maintain a monthly organ of its own, the *Journal of Educational Research*. That this Association looks forward to a considerable expansion of research activities is evident from the following statement by one of its most prominent members: 'In a fully developed school system, educational research would be carried on by some fourteen departments, each with a responsible head, and each with research and clerical assistants.' The ambitious nature of this ideal can only be fully savoured when it is realized that there are in the States forty-two State school systems and several city systems. In addition to the local research institutions already existing, there is the National Bureau of Education, at Washington which does, but on a much larger scale, the kind of research our Special Inquiries Department was created to do. Not long ago a legislative measure was brought forward, but, as far as I know, not yet passed, still further to enlarge the scope of the Bureau's operations. An instructive item in this measure was the proposed creation of 'educational attachés' to American embassies, their duty being to watch educational developments in foreign countries.

Enough has been said to show that the American believes that educational research is good business. He has the advantage over us in that he is not scared by new ideas—he welcomes them; but, on the other hand, he runs the risk of carrying them into effect too quickly, so that the work tends to suffer owing to the shortage of efficient workers. We are in no danger of committing the same error; and, unhappily, our slowness is not allied to sureness. Do we not, indeed, pride ourselves on muddling through?

It is, of course, true that some very valuable research in education, especially in the field of mental tests, has been done in our country, but both the public and the teaching profession have still to be convinced that it is an essential and pressing need. Conviction can be the result only of realizing the difference between progress by research and progress by the everyday experience of educational practitioners. If the former is no quicker and no surer than the latter, then it has no utility. What is the difference between the two is the question that must be answered.

The difference is one of method. Let us consider first the usual method of educational research. Its general features are familiar enough. It proceeds by the three main induction steps: (1) *Observation*, which may be either under conditions which the observer takes as he finds them, or under conditions which he himself prescribes. The first, or 'simple' observation, which is not so simple as it seems, is bound to play a large

part in educational research, much more so than is generally realized. The second, or experimental, observation will play a still larger part. (2) The *supposition*, conclusion, hypothesis, or statement, based upon the facts observed. (3) The process of *verification*, without which certainty (predictability) cannot be reached.

It would be interesting to illustrate the method by an example taken from research in modern language instruction. As no adequate illustration is at present available, I must be content with one from another branch of instruction. It is supplied by an important series of investigations which are described by an American investigator, Mr. F. N. Freeman in his *The Handwriting Movement; or, a Study of the Motor Factors of Excellence in Penmanship*—a subject which has the merit of being of personal interest to most of us, apart from our teaching function. The book is published by the Chicago University Press.

The question that Mr. Freeman and his predecessors set out to answer was: How may good handwriting best be taught? Two courses for investigation were open: to compare either the best methods of teaching handwriting or the best methods of writing. The former was rejected, because the best teaching method might still be an inferior method—that is, it might be relatively, but not absolutely, the best. It remained, then, to compare methods of writing, and it was assumed that the method of the best writers was the one which the pupil should be instructed to imitate, the best writers being those who wrote with the maximum legibility and speed. The investigation was limited to a study of the movements of the hand, wrist, arm, and pen in writing—the motor factors—those of the best writers being compared with those of the indifferent and the worst. The subjects were 323 children and fifteen adults, some of the latter being recognized experts.

To get an exact record of the handwriting movement Mr. Freeman made use of the motion-picture camera. Each subject wrote comfortably at his desk, the camera being overhead. The ribbon of films obtained recorded a series of separate fractions of each movement of the hand; any one or more of these fractions of movements could be projected on to the screen and held there stationary for observation as long as required, or the ribbon could be run through the lantern at any speed, either faster or slower than in nature. Exact observation was thereby rendered possible. Marked characteristic differences were found between the good and bad writers, differences that proved constant on verification; also differences between the good writers due to structural variations, whether in the fore-limb itself or in the nervous system. Hence the necessity of allowing in instruction for differences in the handwriting of individuals, subject always to certain uniformities, such as the sliding of the hand on the third and little finger, the nearly perpendicular position of the fore-arm

to the line of writing, the light grasp of the pen, and the placing of the fore-finger lower down on the penholder than the thumb.

Thus far we have a piece of simple observation, a statement of results, and the same verified and open to further verification by anyone disposed to question their reliability. It is true that Mr. Freeman, although he insists on the naturalness of the conditions, calls the investigation an experiment, possibly because it involved the use of an instrument. It is no more an experiment than observation of animals or of celestial objects with the aid of a camera. He did not prescribe what handwriting was to be employed; all he did was to note accurately the usual handwriting of a certain number of individuals and state what he observed.

This done, Mr. Freeman passed to the second part of his investigation. He set out to test in the class-room the value of the conclusions he had reached. He used the conclusions to form the basis of a method of instruction by the simple process of converting them into rules—*e.g.*, conclusion: The best writers slide the hand on the third and little finger; rule: Slide the hand on the third and little finger. He here passes from simple observation to experimental observation—that is, he prescribes the exact conditions or factors that are to be the object of his observation. The subjects were, in the first place, a class of poor writers, and then 149 pupils in a public school. The second of these experiments lasted eight months, and the results were compared with those in two other public schools in which different methods of handwriting were taught. They proved very much superior to these, and also to the standard results obtained by tests in fifty-six school systems.

Unfortunately Mr. Freeman's experiment was not as convincing as his previous observational work. He introduced a new factor that had nothing to do with the 'motor factors,' so that it became difficult to know how far the success of the method was due to the motor factors and how far to the irrelevant factor. Nor are the differences in the conditions of the three schools concerned made clear; we are left, therefore, in doubt as to how far the success may have been due to the greater enthusiasm or skill of the teachers, to smaller or more intelligent classes, or to other conditions of instruction. In a satisfactory experiment all irrelevant factors must be somehow neutralized in the experiment or allowed for in the results. If they are not, and if they vary from experiment to experiment, verification becomes impossible. The essence of an experiment is that its conditions can be repeated unaltered at will.

But the two illustrations supplied by Mr. Freeman's book suffice to show how a piece of educational research may run its course from observation, both simple and experimental, to verification. It is not completed till verification is completed, and the verification is not completed until predictability is possible—that is, until it is possible to state

with virtual certainty that, given the play of certain conditions, a certain result will follow. Such predictability is of course much easier in the physical sciences than in the educational. One may predict with assurance that the application of a lighted match to dry gunpowder will produce an explosion; one predicts with less certainty that the application of a cane to a boy's back will produce the desired reformation, and for the obvious reason that one boy differs so much from another. Predictability in the case of experiments in corporal punishment is only possible when the experimenter knows how the variable conditions will affect the result. This is an extreme instance; it serves, however, to make us realize the difficulty of reaching the stage of predictability in educational research. But once such predictability has been established with sufficient accuracy for practical purposes, an assured advance has been made. It is an advance that leaves no opening for conflict of opinion, for the doubter is faced by verifiable results. He can verify for himself.

From the method of research let us turn to that of current educational experience. That progress is made by the latter it would be idle to deny. Every good teacher observes and experiments. The difference between the two forms of progress is one of degree and not of kind. To make this clear let us take an example of a class-room experiment. It is an experiment in the teaching of Latin made at the Perse School, and described by Dr. Rouse in Educational Pamphlet No. 20 of the Board of Education. Into the details of the experiment it is not necessary to go. The following from the statement of results suffices:

> 'There is no outside test which we can apply to this work except the open scholarships; but as we find that boys compete for these under no disadvantage, although they have spent **one-third** the time on classics which their competitors have spent, we are satisfied they lose nothing, whilst they gain in knowledge of other subjects usually neglected, and most of all in their attitude to their work.'

This, well considered, is a startling statement, for what does it mean? It means, if verifiably accurate, that our classical teachers are for the most part spending **two-thirds** more time than is necessary in achieving their results; they are wasting time owing to the use of relatively ineffective methods. It means more than this. It suggests that teachers of other subjects may be doing the same thing, and that what our schools are suffering from is not so much an overloaded curriculum as an uneconomical use of time. In a country in which education was a matter of as genuine interest as a League football match, or the cinema capers of Charlie Chaplin are in this country, such a statement would have excited wide and keen interest. What! A saving of two-thirds of the time devoted to classics! This time available for other subjects, as, for example, English! In the patent interest of our children let us forthwith have the Perse results verified. That is what should have happened.

It did not. Even our classical teachers, who at least might have been expected to sit up and take note, continued for the most part, their equilibrium undisturbed, to teach in three terms the Latin that, according to Dr. Rouse, can be taught in one.

But what particularly concerns us is what happens in the schools which imitate the Perse Direct Method or initiate kindred experiments on their own lines. What happens is what always happens to experiments conducted in a school by teachers as part of their daily work. The experiment may be good, the conclusion may be sound, but the verification when made in other schools breaks down owing to the absence of control of the variable conditions. Where the conditions are favourable there is success; where unfavourable, failure. The success is usually attributed to the merits of the method, the failure to its demerits. No consensus of opinion is reached or is possible, for the reason that verification has been unsystematic and incomplete; it has not been carried to the stage where the experimenter can predict what will happen under the conditions that are given, for it has been no one's business either to prescribe identical condition or to record the different conditions and to allow for them in the final comparative account. We are still left with conflict of opinion, a conflict in which the opinion of the competent ranks with that of the incompetent, because, in the absence of verification under uniform conditions, there is no final court of appeal. Each teacher, it is true, appeals to his experience, but the boasted twenty years' experience of the one is contradicted flatly by the boasted twenty years' experience of his opponent. So each condemns the other as a theorist, in which each is right, and each goes his way unconvinced.

Had it been the business of a well-qualified researcher to organize the verification of the Perse experiment, both under identical and different conditions, and had the verification been carried to the point where it was possible to state that, given such conditions, such results were predictable, then matter of opinion would have been converted into matter of fact, and the conflict of opinion would have ended.

I have taken the Perse experiment as an illustration; I might just as well have taken the great experiment in the Direct Method of teaching French, or a dozen similar experiments. At present they progress and regress according to the swing of the conflict of opinion. There can be no end to such conflict until the results of competing methods are carefully compared, both under uniform and varying conditions, until once more predictability is reached—in so far as it can be reached.

The difference between the method of research and the method of current experience is, then, a difference between the relatively systematic and complete and the relatively unsystematic and incomplete, the difference lying chiefly in the process of verification. It is a difference in

degree, but none the less vital for that. Progress by the method of current experience is by its very nature uncertain and vacillating, for it depends on the issues of conflict of opinion; the issue may favour the wrong opinion, it may favour the right; there can be no final issue, for a defeated opinion may and does reassert itself in the course of time. Progress by each act of scientific research that reaches its completion in a statement that can be verified as exact means progress virtually assured and incontestable. Matter of fact has been substituted for matter of opinion.

It is true that, in many cases, research will do no more than confirm intelligent opinion. But this confirmation has indispensable value, for it dismisses all excuse for continuing to tolerate the inefficiency which now results from giving free scope to the operation of unintelligent opinion.

(To be continued.)

Les Humanités Modernes en France

Il est tristement vrai que l'enseignement des Langues Vivantes est l'objet en France, à l'heure actuelle, et dans certains milieux, d'une hostilité très agissante. Observation bien faite pour déconcerter, au lendemain de la Grande Guerre où les peuples alliés entrés en contact avaient souffert de ne point pouvoir s'exprimer réciproquement leurs pensées et leurs sentiments: où, à l'égard des nations ennemies, chacun avait éprouvé l'impression d'être un peu désarmé, faute de connaître leur langue. Les hommes politiques obligés de négocier, les militaires appelés à collaborer dans la lutte commune, les populations civiles françaises qui voyaient arriver autour de leur demeure et accueillaient sous leur toit cette multitude de soldats britanniques, américains, italiens, portugais, russes et japonais, tous sentaient se dresser soudain autour d'eux cette barrière infranchissable qu'est la différence de langage. A ce moment-là, tout le monde voulut étudier la langue des Alliés accourus les premiers pour combattre sur notre sol, et l'on vit s'ébaucher le projet généreux d'enseigner le français à tous les jeunes Anglais, de faire étudier l'anglais dans chaque école primaire de France.* Les études germaniques subissaient, par contre, un fléchissement exagéré, et l'*Association des Professeurs de Langues Vivantes* jugea nécessaire d'organiser une campagne, que d'ailleurs le succès couronna, pour enrayer la désertion des classes d'allemand.

Avec la signature de la paix et le départ des soldats alliés, le besoin se fit moins impérieux de connaître les langues étrangères. C'est alors qu'intervinrent certaines personnes qui n'avaient jamais admis de bon cœur la réforme de 1902. On se rappelle, sans doute, qu'à la suite d'une longue et minutieuse enquête dirigée par M. Ribot, les programmes de l'Enseignement Secondaire avaient subi en 1902 de profondes modifications. Nous ne pouvons entrer ici dans le détail de ces programmes. Il faut seulement indiquer la belle part qui y était faite à l'étude des Langues et des Civilisations Modernes et la consécration officielle qu'ils donnaient à la Méthode Directe. Ces deux derniers aspects de la réforme, en particulier, avaient soulevé l'hostilité des nombreux *laudatores temporis acti* qui, en tous pays, constituent une part appréciable du corps enseignant. Ériger à côté des humanités classiques un autre système cultural, mettre sur un pied d'égalité les études antiques et les études modernes, c'était à leurs yeux commettre un véritable sacrilège; abandonner les lentes et lourdes méthodes analytiques pour adopter les procédés intuitifs, inductifs et synthétiques leur paraissait chimérique, imprudent, et, somme toute, dépassait leur compréhension. Puis ces invétérés misonéistes s'apercevaient que les enfants, trouvant dans les classes de langues modernes

* Ce projet reçut un commencement de réalisation dans certaines régions, notamment dans des communes de l'Oise.

l'entrain, la joie de l'action et de la vie, le sentiment du progrès accompli chaque jour, se prenaient d'enthousiasme pour leurs études d'anglais, d'allemand, d'italien et d'espagnol qui leur offraient un tel contraste avec le morne ennui où languissaient les classes de latin et de grec. A leur hostilité de principe et de théorie se mêlait alors une pointe de rancœur.

Je n'essaierai point de démêler par quelle rencontre de circonstances et quel flottement des esprits, les partisans de la culture ancienne ont trouvé, depuis 1919, l'occasion de donner libre cours à cette hostilité qui était restée latente ou plutôt voilée pendant plus de trois lustres et de commencer l'assaut contre notre discipline. Quoi qu'il en soit, des articles de journaux et de revues parurent çà et là* où le retour à l'ancien état de choses était prôné comme une mesure de salut. Il semblait que la pensée française fût en danger de périr dans un avenir très prochain si l'on ne rendait pas sans délai son hégémonie à l'étude du latin et du grec, avec ce que j'appellerai ses corollaires : le professeur de langues anciennes professeur principal, l'augmentation des heures de classe consacrées chaque semaine aux humanités gréco-latines, la diminution parallèle des heures de langues vivantes, la suppression de la classe d'une heure remplacée par la pesante classe de deux heures, restaurée en sa morne solennité, cette classe de deux heures, criminelle absurdité pédagogique, qui fit gémir l'enfance des hommes de ma génération.

Certes, les articles dont je viens de parler ne restèrent point sans réponse : ils suscitèrent des répliques aussi vigoureuses que pertinentes. Mais le public, travaillé avec art, s'est peu à peu habitué à l'idée qu'une réforme des programmes et des méthodes pouvait avoir son utilité. Les professeurs en étaient, pour la plupart, moins persuadés et nos collègues de langues vivantes, particulièrement, jugeaient avec bon sens—telle est encore, à l'heure actuelle, leur opinion—que si toute chose humaine est perfectible, si, sur beaucoup de points, des améliorations de détail sont souhaitables, un bouleversement général ne s'impose pas. A notre sens, les programmes de 1902 étaient, dans l'ensemble, sagement conçus ; mais leur application, en ce qui concerne surtout la section D (Sciences-Langues Vivantes), n'a pas été opérée en toute loyauté. Cette section, la vraie section moderne, fut, dès le début, considérée par les proviseurs et une partie du public comme le déversoir, si l'on veut me pardonner cette expression un peu brutale, des autres branches de l'enseignement (Latin-Langues, Latin-Sciences, Latin-Grec—cette dernière ayant, bien entendu, toute la faveur de l'Administration).† Certes, nous ne sommes ni des détracteurs, ni des contempteurs de la culture classique. Mais nous croyons avec M. F. Brunot, l'éminent Doyen de la Faculté des Lettres de Paris, que la culture peut aussi se fonder sur une étude approfondie et bien conduite de la langue maternelle. L'enseignement du français se donne, sauf très honorables exceptions, de façon médiocre et avec pas mal de négligence. Les professeurs de langues anciennes ne lui accordent qu'une attention empreinte de dédain et attachent tous leurs efforts au grec, au latin surtout ; à leurs yeux, la connaissance du français, s'acquiert comme par surcroît, au moyen de l'étude du latin et non d'autre façon. Nous sommes, enfin, persuadés que l'enseignement des langues anciennes s'inspire de méthodes surannées, lentes, mal conçues et qui se refusent à tenir compte des résultats obtenus par la pédagogie moderne.

Les premières menaces dirigées contre les Humanités Modernes se sont manifestées à la Direction de l'Enseignement Primaire,‡ encore que l'état d'esprit révélé par elles soit assez inattendu dans des milieux où l'enseignement du latin n'occupe aucune place officielle. En 1917, alors que l'opinion se portait tout entière vers des sujets plus immédiatement angoissants, un Décret supprimait les épreuves de langues vivantes à l'oral du *Brevet d'Enseignement Primaire Supérieur*. Plus d'oral dans un examen de langues modernes! Conçoit-on, à notre époque, mesure plus réactionnaire et plus illogique? En 1920, la même Direction proposait de rendre l'étude des langues *facultative* dans les *Écoles Normales d'Instituteurs et d'Institutrices*, dans les *Écoles Primaires Supérieures de Garçons et de Filles*. Mais, à ce moment-là, notre Association avait repris sa vie active d'avant-guerre. Elle intervint énergiquement et avec l'appui de M. Rancès, représentant des agrégés de Langues Vivantes au Conseil Supérieur de l'Instruction Publique, réussit à faire écarter par ce conseil les dispositions contenues dans

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* Notamment ceux de M. Cahen dans la *Revue Universitaire*.

† Tous les élèves mal doués étaient relégués en D.

‡ Toute l'organisation de l'enseignement officiel en France dépend de trois 'Directions' : la Direction de l'Enseignement Primaire, la Direction de l'Enseignement Secondaire, la Direction de l'Enseignement Supérieur.

le projet de décret présenté par le Ministère. En Janvier 1921, nouvelle entreprise contre notre discipline, émanant des mêmes milieux : le Conseil Supérieur est sollicité de supprimer l'épreuve écrite de langue à l'examen du *Brevet Supérieur*. Bien que la projet eût été tenu secret jusqu'à la dernière minute—procédé tactique employé, du reste, lors des précédentes alertes—nos efforts réussirent derechef à faire échouer la tentative.

Mais la campagne continuait. Le mouvement s'orientait maintenant contre l'*enseignement secondaire*. A la suite d'un *referendum* peu significatif, puisqu'il eut lieu à une époque où la plupart des membres de l'Association étaient encore mobilisés, le Ministère, cédant à certaines démarches, faisait décider par le Conseil Supérieur que la *composition libre* de langue étrangère, aboutissement naturel de l'enseignement par la Méthode Directe, serait remplacée, aux baccalauréats *Latin-Langues* et *Sciences-Langues* par une *Version* suivie d'un *Thème d'Imitation*.*

Les vues de M. L. Bérard, le ministre actuel de l'Instruction Publique, étaient connues avant son arrivée au pouvoir. On le savait grand partisan de la formation classique et les adversaires des études modernes se réjouirent de son entrée rue de Grenelle. La session du Conseil Supérieur de Juin 1921 fournit au nouveau ministre l'occasion de donner une manifestation pratique de ses idées. Sur ses ordres, les Inspecteurs Généraux réunis en Commission avaient, au préalable, étudié un projet de *réduction des horaires* dans les classes des Lycées et Collèges de garçons. Il s'agissait d'alléger le travail intellectuel ; on trouve, non sans raison, que les jeunes Français passent chaque jour trop de temps assis devant leurs livres. Bien entendu, les Langues Vivantes devaient, pour une grande part, faire les frais de cette réforme. Certes, les trois Inspecteurs Généraux de Langues Vivantes, MM. Hovelaque, Potel et Beaujeu, s'appliquèrent de leur mieux à limiter le mal. Et, dans cet esprit de collaboration cordiale et confiante qui règne à tous les degrés dans le monde des Langues Vivantes, ils tinrent à recueillir l'avis du personnel sous leurs ordres : ils eurent donc un entretien particulier avec M. Rancès et le Président de notre Association. Ces efforts et les débats du Conseil Supérieur aboutirent à l'*Arrêté du 21 Juillet* 1921. Somme toute, nous y constatons que les réductions d'horaires ne sont pas, dans l'ensemble, considérables. Mais nous pouvons dire que, de toutes les matières, les Langues Vivantes sont le plus durement touchées. Sans doute, nous conservons les 5 heures hebdomadaires—1 par jour—en Sixième et en Cinquième et nous pouvons ainsi continuer à donner l'entraînement intensif du début, si important dans notre enseignement, mais nous perdons 2 heures en Troisième,† 1 heure de Seconde Langue en Seconde et en Première ; en Mathématique A et B le déchet est d'une demi-heure. Ces diminutions sont proportionnellement plus lourdes pour les Langues Vivantes dont l'horaire est inférieur à celui de la plupart des autres disciplines. Il n'est, en revanche, question d'aucune diminution pour le latin, ni pour le grec. Le texte de l'*Arrêté* indique, il est vrai, certaines réductions—minimes d'ailleurs si l'on fait intervenir le calcul des proportions et si l'on considère le total des heures réservées aux langues classiques—portant sur 'l'enseignement littéraire.' Cette formule laisse tout latitude au professeur de lettres. 'Le Conseil Supérieur,' expliquent les *Instructions Officielles* relatives à l'application de l'*Arrêté*, 'a estimé inutile de spécifier sur quelle langue—française, latine ou grecque—porterait la réduction d'une heure. . . . Il appartiendra simplement au professeur de distribuer son enseignement en tenant compte de cette suppression.' . . . 'En 3e, la suppression d'une heure de lettres a été admise dans la Section A avec Grec à condition qu'elle s'appliquera à la morale. . . .' 'De même en 4e, la suppression d'une heure de lettres pour la division A avec Grec s'appliquera à l'heure consacrée à la morale, et pour les autres divisions ou sections (A sans Grec, B) une heure de français sera substituée à l'heure prévue pour l'enseignement de la morale.' Pour qui sait lire entre les lignes et pour qui connaît l'état d'esprit régnant, le latin et le grec resteront intangibles ; les minimes réductions imposées à l'enseignement littéraire, c'est au français et à la morale qu'on les infligera. Pour cette dernière, l'aveu en est franc ; pour le premier, on est plus discret.

Le jour où s'ouvrait la session du Conseil Supérieur de l'Instruction Publique, en Juin dernier, chaque membre du Conseil trouvait sur sa table un document venu tout droit du cabinet du Ministre. Chose inusitée, car toute proposition, tout projet intéressant un des

* Toutefois l'emploi de la Méthode Directe reste recommandé dans les classes et les Inspecteurs Généraux y tiennent la main.

† Une de ces deux heures, dit-on, est rétablie au 1er Janvier 1922, mais la confirmation officielle nous manque.

trois ordres d'enseignement est d'ordinaire présenté au Conseil par le haut fonctionnaire chargé de la Direction de ce Service. Ce document était le fameux 'Questionnaire' qui a fait couler des flots d'encre et d'éloquence et dont nous donnons le texte ci-dessous :

CABINET DU MINISTRE DE L'INSTRUCTION PUBLIQUE ET DES BEAUX-ARTS

1re QUESTION

Le Conseil Supérieur de l'Instruction Publique n'estime-t-il pas indispensable de supprimer la division des études secondaires, séparées actuellement en deux cycles ?

2me QUESTION

Le Conseil Supérieur de l'Instruction Publique ne considère-t-il pas comme nécessaire d'établir un enseignement unique jusqu'au passage en 3e, le latin étant obligatoire dans les classes de 6e, 5e et 4e, et le grec dans cette dernière classe ?

3me QUESTION

Le Conseil Supérieur de l'Instruction Publique est-il d'avis qu'il soit établi, à partir de la Classe de 3e, une division de l'Enseignement en deux Sections :

1o Enseignement classique divisé lui-même en :

(*a*) Latin-Grec, avec un enseignement scientifique plus développé que dans le plan d'études actuel.

(*b*) Latin-Sciences.

2o Enseignement Secondaire Moderne.

4me QUESTION

Le Conseil Supérieur de l'Instruction Publique n'est-il pas d'avis qu'une différence de sanctions s'imposerait suivant la nature de l'enseignement reçu : le baccalauréat, avec les droits qu'il confère présentement, deviendrait la sanction des études d'enseignement classique (Latin-Grec, Latin-Sciences), tandis que les études de la deuxième section aboutiraient à un diplôme d'enseignement secondaire moderne qui serait admis pour l'inscription dans les établissements et Écoles d'Enseignement Supérieur, en vue de l'obtention des grades ou titres conférés par l'État, sauf la Licence ès Lettres (toutes mentions), les concours de l'École Normale Supérieure et de l'École Nationale des Chartes, la Licence en Droit et le Doctorat en Médecine ?

5me QUESTION

Le Conseil Supérieur est-il d'avis qu'on doive alléger les programmes et les horaires de l'Enseignement Secondaire, en réduisant les heures de classe à une durée de 20 *heures* par semaine dans les classes de 6e, 5e et 4e, et à 22 *heures* par semaine en 3e, 2e et 1re ?

6me QUESTION

Les classes de Langues Vivantes étant quelque peu restreintes par suite d'une diminution d'heures, et de la disparition de la seconde langue dans les classes de seconde et de première, le Conseil Supérieur de l'Instruction Publique serait-il d'avis d'autoriser les Chefs d'établissements à organiser des cours facultatifs où les élèves pourraient étudier une seconde langue, lorsque ces cours auraient, dès la rentrée, un effectif suffisant d'inscrits ?

Dans l'affirmative, le Conseil Supérieur ne jugerait-il pas utile d'autoriser les candidats au baccalauréat et au diplôme d'enseignement secondaire moderne à présenter une seconde langue comme matière supplémentaire avec un coefficient approprié ?*

Une septième question a été par la suite, adressée aux Membres du Conseil. En voici le libellé : 'Le Conseil Supérieur estime-t-il, au moment d'une réforme de l'Enseignement Secondaire des jeunes gens, qu'on puisse laisser de côté la réforme de l'enseignement secondaire des jeunes filles et qu'on puisse continuer à envisager dans l'avenir un enseignement secondaire des jeunes filles différent de celui des jeunes gens ?

Ces questions laissaient transparaître la pensée et les intentions du Ministre. Questions, si l'on veut, mais aussi suggestions et indications. Le Conseil, tenu par son Ordre du jour, n'avait pas à délibérer sur ce questionnaire remis individuellement à chacun de ses membres. Mais, en même temps que l'opinion publique commençait à discuter le problème posé, M. F. Brunot, Doyen de la Faculté des Lettres de Paris, se mettait en relations avec un certain

* Les membres du Conseil étaient invités par le Ministre lui-même à transmettre leurs réponses à ces questions avant le 15 Octobre.

nombre de personnalités marquantes du monde universitaire et rédigeait une circulaire adressée à ses collègues du Conseil Supérieur. Cette circulaire groupait en quelques paragraphes serrés et vigoureux tous les arguments nécessaires à la défense des Humanités Modernes.

Un Comité se formait aussitôt autour de M. Brunot, et recueillait les nombreuses adhésions des partisans des Humanités Modernes. Le Président et la plupart des membres de notre Association donnaient, bien entendu, leur signature. Le Questionnaire du Ministre ayant été connu à la veille même des vacances, une action immédiate de notre part était malaisée. Cependant M. Rancès, représentant des Langues Vivantes au Conseil Supérieur, 'désireux de traduire aussi fidèlement que possible l'opinion de ses collègues,' dans la réponse qu'il avait à fournir aux questions de M. L. Bérard, priait ces derniers, par la voie des *Langues Modernes*, bulletin officiel de l'Association, de lui envoyer leurs observations.

D'autre part, au début du mois d'Août, le Président de notre groupement apprenait que le Ministre venait d'envoyer aux membres du Conseil Supérieur une lettre par laquelle il les invitait à lui répondre le plus tôt qu'ils pourraient et sans attendre la date extrême du 15 Octobre. Cette précipitation était un peu étrange. Le Président jugea qu'il y avait intérêt à faire connaître le point de vue moyen des professeurs des Langues Vivantes aux membres du Conseil Supérieur avant que ceux-ci eussent formulé une réponse définitive. D'accord avec les membres du Bureau, il rédigeait donc une série d'observations correspondant aux questions posées par le Grand Maître de l'Université, et en faisait tenir un exemplaire à chacun des membres du Conseil.

Profitant des loisirs des vacances, nous avions continué la campagne entreprise. Le *Figaro* publiait un *interview* du Président de l'Association. Puis une circulaire était adressée aux *grands groupements économiques* et aux *Chambres de Commerce*.

Dès la rentrée d'Octobre, l'Association organisait une réunion des professeurs de Langues Vivantes à Paris. M. Rancès y donnait lecture de l'exposé qu'il avait rédigé en réponse au Questionnaire Ministériel, et après avoir recueilli les observations de ses collègues. Le représentant des Langues Vivantes au Conseil Supérieur tenait, en effet, à avoir l'approbation de notre groupement avant de remettre sa réponse au Ministre. Cet exposé,* solidement composé, nourri d'arguments convaincants, fut approuvé à l'unanimité, après un échange de vues assez prolongé et qui présentait beaucoup d'intérêt.† La conclusion en fut l'ordre du jour que voici, voté à l'unanimité également :

> 'Les Professeurs de Langues Vivantes de l'Enseignement Public réunis en Assemblée Générale au Lycée St-Louis, le 6 Octobre 1921, approuvent le projet de réponse au Questionnaire Ministériel rédigé par leur représentant au Conseil Supérieur de l'Instruction Publique, et renouvellent le vœu déjà émis dans une séance précédente qu'un enseignement d'Humanités Modernes soit maintenu dans les établissements d'enseignement secondaire, à côté de l'enseignement d'Humanités Classiques, et que les deux enseignements aboutissent à des sanctions de valeur égale.'

Les semaines qui ont suivi cette réunion ont été consacrées à un travail préparatoire, dont il est impossible de donner ici le détail. La session du Conseil Supérieur s'est tenue du 20 Décembre au 24 inclusivement. Aucun compte-rendu n'en a été publié. Mais on sait officieusement que les Humanités Modernes ont gain de cause. Les cycles sont supprimés. Mais la *Section Moderne*, dont le Ministre souhaitait la disparition des Lycées et des Collèges, est maintenue (par un vote de 47 voix contre 4). Il y aura donc deux enseignements vraiment secondaires, par leurs méthodes, leur esprit, leur égal souci de culture générale et désintéressée: l'un gréco-latin, avec augmentation de la part faite aux sciences ; l'autre moderne, à base de français. Chose curieuse : il a été décidé par la majorité qu'une place restreinte serait accordée au latin dans la *Section Moderne*. On y étudiera le latin pendant deux ans. A quelle période des études ? Au début, au milieu ou à la fin ? La question n'a pas été réglée définitivement.

En ce qui concerne les Langues Vivantes, le Conseil a décidé qu'il y aurait, dans la Section Classique, une langue *obligatoire* étudiée à partie de la 6e. Une seconde langue, *facultative*, et figurant au programme dès la 4e, donnera droit à une majoration de points au baccalauréat. Dans la Section Moderne on étudiera *obligatoirement* deux langues, la Seconde commençant en 4e.

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* Le texte a été publié dans les *Langues Modernes*, vol. 1921, p. 512.

† Voir *ibid.*, pp. 437 à 455.

De telles décisions donnent satisfaction à tous les partisans de la culture moderne, mais vont juste à l'encontre des vues du Ministre. Il est probable que ce dernier ne s'en tiendra pas là. Le Conseil Supérieur, qui a, d'ailleurs, laissé quelques questions en suspens et devra se réunir de nouveau avant peu, est une assemblée purement *consultative*. Le Ministre n'est pas lié par ses votes. Sera-t-il possible cependant à M. L. Bérard de prendre des mesures condamnées par des résolutions unanimes du Conseil ? La chose est peu vraisemblable. La question sera sans doute évoquée devant le Parlement, où l'Association des Professeurs de Langues Vivantes a déjà fait entendre sa voix.

L'éternel antagonisme qui, sur tous les sujets et à toutes les époques, oppose les 'anciens' aux 'modernes' est arrivé, dans le monde universitaire français, à ce que l'on pourrait appeler une 'crise.' Les 'anciens' ont pour eux, cette fois, l'influence et l'autorité du grand maître de l'Université. Et, dans un pays aussi centralisé que le nôtre, alors que cette centralisation, en dépit de beaux discours, devient chaque jour plus totale, les partisans d'un retour pur et simple aux anciennes disciplines ont pu se croire assurés du triomphe. Mais un tel triomphe n'est plus aussi certain que le pensaient et que le souhaitaient les adversaires des Humanités Modernes. Celles-ci ne manquent point de défenseurs, et, au fond, le public éclairé les tient en faveur. Qu'on en juge : la Faculté des Lettres de Paris, dans une récente réunion, présidée par le Doyen, M. F. Brunot, a voté à l'unanimité—moins quatre abstentions—des 60 professeurs présents l'ordre du jour que voici :

> 'La Faculté des Lettres, tout en affirmant son profond attachement aux études qui ont pour l'objet l'antiquité classique,* repousse tout projet rétrograde de réforme de l'enseignement secondaire qui aurait pour effet de supprimer ou de diminuer les Humanités Modernes, de leur refuser la sanction du baccalauréat et de fermer aux élèves qui en sortent, soit la Faculté des Lettres, soit d'autres établissements d'Enseignement Supérieur.

Il est inutile de souligner l'importance d'une telle manifestation. Elle montre que la campagne menée par l'*Association des Professeurs de Langues Vivantes* pour la défense des Humanités Modernes n'est pas une lutte sans espoir où nous combattons seuls. Nous sommes d'ailleurs persuadés—on l'a vu par les arguments présentés dans nos deux circulaires—que nous sauvegardons contre des tentatives extrêmes, à la fois le bon-sens et les intérêts du pays. Retourner à l'état de choses qui florissait dans l'ancienne Université, cesser d'étudier les civilisations étrangères, se ramasser sur soi-même en fondant la culture sur la seule étude des Grecs et des Romains, négliger d'ailleurs les origines nationales que M. Brunot souhaite voir à la base de l'enseignement du français, toute cette orientation de l'éducation équivaudrait, selon la forte parole de M. Reyher, Professeur de Littérature anglaise à la Faculté des Lettres de Nancy, à 'relever cette muraille de Chine qui entourait la France intellectuelle d'avant 1870, et qui nous a coûté si cher.' Nous pensons qu'une culture véritablement *humaine* ne saurait avoir pour base unique l'étude de l'*humanité ancienne*, et, qui plus est, d'une partie assez restreinte de cette *humanité ancienne*. Dans l'*humanité*, les vivants et les morts d'hier ont bien droit de cité, semble-t-il, à côté des morts d'il y a vingt siècles. Toutes les nations, à l'heure actuelle, sont solidaires dans leurs intérêts économiques, dans leur développement intellectuel. Plus particulièrement, les Alliés de la Grande Guerre ont besoin de maintenir entre eux le contact de sentiment et de pensée qui s'est établi pendant la lutte, ou bien l'on risque de rendre vains les immenses sacrifices consentis de part et d'autre. Mais comment rester en relations entre peuples si le truchement du langage que l'on parle ou que l'on lit vient à manquer ? C'est la vérité que cherche à répandre l'appel rédigé, il y a quelques mois, par l'*Association France-Grande Bretagne*. Cet appel contenait une déclaration par laquelle les éminentes personnalités qui sont à la tête de l'Association exprimaient le regret que l'étude de l'anglais ait subi une réduction dans les programmes de l'Enseignement Primaire Supérieur, et souhaitaient que, dans la réforme de l'Enseignement Secondaire, '*en aucun cas la part de la langue anglaise, instrument incontestable de culture moderne ne soit diminuée.*' Mais cette vérité est si forte qu'elle s'impose au Ministre lui-même dont les projets semblent nier la valeur culturale de notre enseignement. Nous ne saurions, en effet, donner de

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* Les Professeurs de Langues Vivantes partagent ce sentiment. Nous aimons les études classiques pour en avoir nous-mêmes recueilli le bénéfice, car presque tous nous avons passé par l'enseignement secondaire et nous avons étudié les langues anciennes. Il est absurde de nous poser en ennemis du latin et du grec, mais nous pensons que là n'est pas l'unique source de la culture.

meilleure conclusion à notre article que les paroles prononcées par M. Léon Bérard à Londres, lors de l'inauguration de l'Institut Français : ' Le juste orgueil que nous avons de nos gloires nationales ne s'opposa jamais à notre sympathie pour le génie anglais. Sans remonter à Byron et aux romantiques, vous savez la forte empreinte que notre imagination et notre sensibilité ont reçu d'un Wells et d'un Rudyard Kipling. . . . *Le contact de l'étranger, bien souvent, vous aide à mieux vous comprendre vous-même. Transporté dans l'ordre intellectuel, ceci veut dire qu'à se rapprocher d'une grande civilisation qui n'est pas la sienne, un peuple peut découvrir dans sa propre civilisation des aspects nouveaux et des ressources qu'il ne se connaissait pas.*' Il est piquant de noter cet hommage rendu par le Ministre à la culture moderne—hommage, à vrai dire, prudent, peu explicite, et qui, dirait-on, s'enveloppe de formules voilées. Il s'en dégage cependant sans trop de difficulté, et nous l'enregistrons.

CH. VEILLET-LAVALLÉE.

Cosmopolitan Reviews

NOTEWORTHY ARTICLES

FRANCE

L'Éducation (octobre).—' Enquête sur les Projets de Réforme de l'Enseignement Secondaire.'

L'Éducation (novembre).—' L'École de Demain,' par Ch. Chabot.

L'Éducation (décembre).—' L'Éducation de la Volonté ' (Duprat : Compte rendu).

Les Langues Modernes (décembre).—' Chronique étrangère ' (' Notes anglaises,' par G. Joussaume ; ' Notes espagnoles,' par C. Pitollet ; ' Notes allemandes,' par F. Bertaux).

Revue de l'Enseignement des Langues Vivantes (août-octobre).—' A propos de Wells et d'un livre récent,' by M.-M. Le Bour'his.

Revue de l'Enseignement des Langues Vivantes (novembre).—' L'Amitié anglaise,' by Floris Delattre.

Revue de l'Enseignement des Langues Vivantes (décembre).—' Chronique Universitaire.'

Revue de l'Enseignement des Langues Vivantes (janvier).—' Sonnets de Shakespeare,' par Ch. M. Garnier.

GREAT BRITAIN

Discovery (October).—' Standards of Correctness in English,' by Professor H. C. Wyld.

Discovery (November).—' Dante's Lyrical Poems,' by Professor E. G. Gardner.

Discovery (December).—' New Tendencies in French Fiction,' by Mariette Soman.

Discovery (January).—' Irrational Fears,' by F. A. Hampton.

The French Quarterly (September).—' L'Année poétique,' par Émile Ripert. (Excellente bibliographie.)

London Mercury (October).—' Augusta Holmes,' by Dr. Ethel Smyth ; ' Pedantry and English,' by Jno. Bailey ; ' Shakespearean Mares' Nests,' by Gordon Crosse.

London Mercury (November).—' Mrs. Carlyle and her "Carina,"' by Reginald Blunt ; ' A Letter from the Low Countries,' by L. van Riel.

London Mercury (December).—' A Letter from France,' by A. Thibaudet ; ' A Letter from Italy,' by Marco Praz ; ' Milton and Merry England,' by G. K. Chesterton.

London Mercury (January).—' The Literature of Bolshevik Russia,' by Prince D. S. Mirski ; ' A Letter from Germany,' by Hermann Bahr.

HOLLAND

English Studies (October).—' Some Plays by Barrie,' by L. Snitslaar.

SPAIN

Biblioteca Filològica de l'Institut de la Llengua Catalana (XIII.).—' Bibliographie Elémentaire de l'Ancien Provençal,' by J. Anglade.

Butlletí de Dialectologia Catalana (Gener-Desembre).—Useful bibliography (phonetics and philology).

Revista de Filología Española (Cuaderno II°, 1921).—' Cristóbal de Llerena y los origenes del teatro en la América española,' by Francisco A. de Icaza.

Revista de Filología Española (Tomo VIII., Cuadérno 3°).—' La " r " simple en la pronunciación española,' by Samuel Gili.

UNITED STATES

Educational Review (September).—'University Reform in France,' by J. J. Champenois.
Educational Review (November).—'Education under Communism: The Results of Soviet Education,' by Leo Pasvolsky.
Educational Review (December).—'The Higher Education of Women in Italy,' by Marian P. Whitney.'
Educational Review (January).—'Aims and Ideals in the Teaching of Modern Languages,' by W. D. Head.
English Journal.—September, October.
English Journal (November).—'The Annotated English Classic,' by J. W. Abernethy.
English Journal (December).—'Poetry in a Commercial Age,' by F. N. Scott.
English Studies (December).—'Lancelot and Guinevere,' by A. C. E. Vechtman-Veth.
Modern Language Notes (November).—'Personal and Literary Relations of Hauptmann and Wedekind,' by F. W. J. Heuser.
Modern Language Notes (December).—'Schelandre et Shakespeare,' by Jean Hankiss; 'Some Early Traces of Rabelais in English Literature,' by A. D. McKillop.

Annual General Meeting: Cambridge, January 4-7, 1922

THE MEETING OF 1921 COUNCIL

THE minutes of the previous meeting were read, discussed, and confirmed, and the Report on the work of the Association during the past year was taken as read.

The Secretary announced the result of the Council Election. The ten vacancies were filled by the following being elected to serve on the Council for four years from January 1, 1922:

D. B. Anthony (u.).
Professor F. Boillot (u.).
T. R. Dawes (s.).
Professor C. Foligno (u.).
L. de Glehn (s).
T. M. Kenny (s.).
W. H. Leek (s.).
Professor R. L. G. Ritchie (u.).
Miss A. T. Scott (s.).
Professor L. A. Willoughby (u.).

The Secretary read the Report of the Council on the work of the Association during 1921, as well as Reports on the Girls' side of the 'Schools' International Correspondence' (Miss Hutt), and the 'Department of Experiment' (Mr. Orton), the 'Department of International Exchange' (Miss Saunders), and a Report on the Inaugural Meeting of the North-Eastern Branch (Miss Muirhead Hope).

In the unavoidable absence of the Treasurers, the Secretary also read the Balance Sheet, and short statements were made by Mr. Craddock on MODERN LANGUAGES, and by Mr. Fuller on the School Committee. These Reports were then discussed in detail until twelve o'clock, when certain outstanding points were referred to the New Council.

Report of the Council on the Work of the Association during 1921

EXECUTIVE

SEVEN meetings have been held. The members' names, with the number of their attendances, are as follows: Mr. Nicholson (Chairman) 7, Rev. H. J. Chaytor (Vice-Chairman) 2, Miss Purdie 6, Professor H. G. Atkins 1, Mr. Craddock (Editor) 6, Mr. Fuller 2, Mr. Hutton 6, Mr. Richards 6, Mr. Twentyman 4, Mr. Renfield (Hon. Secretary) 7. The past and present Treasurers, Messrs. Anthony, Linklater, and Lovesey, each attended 2 meetings out of a possible 2.

MEMBERSHIP

The membership is almost exactly 1,300. This represents a slight gradual increase since the subscription was doubled two years ago. This state of affairs would be exceedingly

gratifying but for the large number of members in arrear with their subscriptions. The Executive proposes to expunge a considerable number of defaulters early in the New Year.

OFFICE

In April, we moved to 29, Gordon Square, W.C. 1, where we occupy a room as sub-tenants of the I.A.A.M. at a rent of £60 per annum. This arrangement is working well; we find it an advantage to be in close touch with other educational organizations. We share the services of the I.A.A.M.'s clerical staff, the charge to us being assessed on a costing basis. We take this opportunity of expressing our gratitude to Mr. Dunkerley for the trouble he is always willing to take in all matters touching the relations of his Association with ours.

BRANCHES

The reports appearing in MODERN LANGUAGES from time to time show that the Branches continue to do good work. We heartily welcome the institution of a new North-Eastern Branch (for Northumberland and Durham), and draw attention to its first report elsewhere in this issue.

DEPARTMENTS

Miss Batchelor has resigned the Exchange of Children Department, and a capable and energetic successor has been found in Miss Marion Saunders. At the Council Meeting at Oxford on October 29, a cordial vote of thanks to Miss Batchelor was unanimously passed for the time and trouble devoted by her to the work of the Department.

Reports on the Departments for Exchange of Children and for Experiment are printed on another page. Miss Beattie's Report on Residence Abroad and Miss Sheehan-Dare's on International Correspondence (Boys) are as follows:

Residence Abroad

'The work of this section has been continued throughout the year on much the same lines as hitherto, with the exception that a small fee has been charged to all non-members of the Association who wished to avail themselves of our recommended addresses or to obtain a post abroad through this Department. The result of this has been to make the Department practically self-supporting.

'Over 200 enquiries of one sort or another have been dealt with, the busiest months being those preceding the holiday seasons—viz., March, May, June, and July.

'*Au pair* posts continue to be in great request, but few indeed are the openings available either here or in France, only three applications having been received from France during the year for English *au pair* guests.'

International Correspondence (*Boys*)

'The outstanding feature of the work of this section is the difficulty experienced in obtaining correspondents in France. This has lately been partly overcome owing to the help so kindly given by members of the Executive Committee, and relations are now established between certain French correspondence agencies and our Association. Nevertheless, the demand is still disproportionately great on the English side.

'During 1921 seventeen English schools have been provided with "sister" schools in France. Correspondence between "paired" schools, begun in previous years, seems to flourish fairly well.

'Apart from the schools, only thirty-two applications have been received from France.

'No information as to the correspondence with German Switzerland has come to hand but there has been no complaint of slackness from er side.'

Miss Hutt's report on the Girls' Correspondence will be found on p. 115.

SPANISH AND ITALIAN SUB-COMMITTEES

Mr. Woolgar writes: 'The Spanish Sub-Committee has not met during the year. No request was made to me by any member of the Committee to call a meeting; nothing was sent to me by the Council or Executive Committee for the consideration of the Sub-Committee; and no business of sufficient importance occurred to me to justify the convening o the Committee.'

No communication has been received from the Sub-Committee for Italian.

'MODERN LANGUAGE REVIEW'

A fundamental change has been made in the relation between the Association and the *Modern Language Review*. We are informed by Professor J. G. Robertson that the deficit for the year is £110 5s. Of this, £40 will be met by the subsidy of the Cambridge University Press, and £50 by calling up the guarantees of £25 each from the M.L.A. and M.H.R.A., leaving £20 to be cleared. The question of this guarantee was considered by the Executive in January, 1921, and it was resolved that no promise could then be given to increase the guarantee beyond the old figure of £25. The Cambridge Press has withdrawn its subsidy, but has offered a favourable agreement for publication. As a result of negotiations, in which the M.L.A. had no opportunity of participating, the M.H.R.A. have taken over, in the first instance for three years, the full financial responsibility for carrying on the *Review*. It has been agreed that members of the M.L.A. should be entitled to receive the *Review*, henceforth as hitherto, for 15s. a year, instead of 25s. The M.L.A. will not, we understand, have any direct voice in the future in the management or policy of the *Review*.

INSPECTION OF FOREIGN HOLIDAY COURSES

It was hoped to revive organized inspection by expert members of the Association on a fairly extensive scale in the summer of 1921. Shortly before the war, the Gilchrist Trustees promised a grant of not more than £100 per annum for three years for this purpose, provided that an equal sum, pound for pound, was forthcoming from other sources. It was ascertained that the Trustees would give sympathetic consideration to a request to renew this offer, the war having, of course, prevented any part of the grant from being earned. The Association of Directors and Secretaries of Education applied to the M.L.A. enquiring whether we could undertake inspection during the summer; but after an exchange of views, that body decided that the project was not one to which it could give financial support. The M.L.A. has in hand £18, earmarked for inspection; and the Finance Committee has been instructed by the Council to report whether this sum can be increased by a grant from the General Funds of the Association. The Council attach great value to this work, if done systematically and on an adequate scale; and they hope it may be possible to achieve this in the summer of 1922. The cost is estimated at £1 per day, or rather more, for each of two inspectors, working together, plus railway fares: on an average, two days is sufficient for each course. Miss Allison carried out a short inspection last August, but is prevented by circumstances from making her experiences available to members as a whole through the columns of MODERN LANGUAGES.

BURNHAM SCALE

At present, it is impossible to make any definite and satisfactory report on this topic. Negotiations are proceeding, and make it inadvisable to say more. We are working in close co-operation with the I.A.A.M., and members may rest assured that the Council will do everything in its power to secure fair treatment for Modern Language teachers.

OXFORD MEETING

The Oxford Meeting of the Council on October 29 was dealt with in MODERN LANGUAGES for December.

Report on the Schools' International Correspondence, December, 1921

THERE has been this year so great a demand for French correspondents that the supply from France has been quite inadequate. This may be due in part to the increased postage, but may probably also be attributed to the popularity of America and to the considerable unpopularity of this country among our French neighbours. The need has fortunately been met to a very large extent, thanks to the enthusiastic assistance of the *professeurs d'anglais* in many Belgian towns, with the result that about 1,100 French-speaking correspondents, mostly between the ages of thirteen and nineteen, have been supplied. Increasing numbers of French ladies over twenty-one years of age are applying for correspondents, and these are not easily obtainable. Will M.L.A. members under forty please note?

Relations have been established this year with two schools in German-speaking Switzerland, and nineteen German correspondents have been supplied. It is expected that this branch of the work will develop in the future.

That the correspondence is, in general, satisfactory may be assumed from the fact that while a considerable number of schools have been supplied with correspondents, very few—only about half a dozen—have lodged any complaint. It is encouraging to note how many of the mistresses who apply for correspondents for their girls are completely satisfied with correspondence which has already been initiated by the M.L.A.

There is no doubt that the activity of this department has been to no small extent due to the enthusiasm and energy of Miss Brown, Greenhead High School, Huddersfield, and Miss Thompson, The Training College, Derby, who have relieved the organizer of a considerable amount of work by so cheerfully assuming responsibility for the Northern and Southern Sections respectively.

The fee of 3d. per correspondent paid by British pupils is sufficient to meet the expenses incurred, and there is at present a balance of £8 7s. o½d.

M. S. Hutt,
Organizer.

Greenhead High School,
Huddersfield.

International Exchange

EXCHANGES, NOVEMBER, 1920, TO NOVEMBER, 1921

	England.	*France.*
Applications	13 ...	7

Number of Applicants.

Exchanged	10
Withdrawn	2
Not arranged	6
In negotiation	1
Au pair posts	1
Total	20

M. J. Saunders.

REPORT OF THE HON. SECRETARY

November, 1920, to November, 1921

The consequences of the war are still seriously affecting the exchange of children, although there is a considerable revival of the work.

Out of thirteen English applicants last summer, six could not be exchanged owing to the small response in France. This is chiefly due to the fact that the rate of exchange with England is poor, hence travelling and other incidental expenses are high for the French, and they do not consider the expense justifiable for an exchange of one month or six weeks, which is the usual request from our side. The French societies, too, with whom we used to work before the war have not yet been able to assist us with introductions to French families. We must hope for better results in the coming year, when the British railway companies will perhaps again issue tickets at half fare for young people under eighteen.

Much still remains to be done for the promotion of exchanges by corresponding with the principals of schools and colleges in France, and by advertising in French newspapers. One such advertisement in the Paris *Daily Mail* brought six applications for posts *au pair* in England, which it is very difficult to obtain.

The exchanges that were arranged for the summer holidays were extremely successful. They were all with France. To quote one of the letters received a short time ago:

> 'J'avais eu le grand plaisir, il y a eu environ un mois, de vous faire savoir combien cet échange entre notre jeune ami A. H. et mon fils E. s'était bien effectué. Je ne manque pas de vous redire combien mon fils a été heureux de son séjour en Angleterre qui lui a

été profitable sous tous les rapports. Nous avons tous gardé d'A. un excellent souvenir. . . . Je persiste à croire que cette question d'échanges entre jeunes gens étrangers est une chose excellente.'

The fee has this year been raised to 10s. 6d. for each applicant, except in the case of a member of the Association requiring a personal exchange, or where there are more than two applicants from the same school, when the old fee of 7s. 6d. is charged. The fee for French applicants has been 20 francs irrespective of the rate of exchange, as this is also the fee charged by the *sociétés d'échange* in France. Where it is impossible to arrange an exchange, half the fee is refunded, or is held over for an exchange at a later date if desired. If the applicant withdraws at his own wish, he forfeits the entire fee. Every application form has to be accompanied by the fee, health certificate, and photograph of the applicant.

It will be several years before an exchange with Germany will again be possible, but there are German families in Berlin and other parts of the country who would now welcome an English paying guest. An English student would enjoy a comparatively cheap holiday. The single fare from London to Berlin via Folkestone-Flushing is between 70s. and 80s., and 20s. to 25s. per week, at the exchange of 700 to 900 marks to the £, will cover all expenses in Germany. Passport regulations are, of course, still in force. They have been abolished for France, and so we must hope that, as railway fares, too, will one day make less demand on our purses, we may have quantity as well as quality in the work of the Exchange Department.

M. J. SAUNDERS,
Hon. Secretary.

BALANCE-SHEET, NOVEMBER, 1920, TO NOVEMBER, 1921

CREDIT.

	£	s.	d.
Balance, 1919-20	11	3	11
Fees for exchanges	7	12	4
	£18	16	3

DEBIT.

	£	s.	d.
Fees refunded	1	6	5
Secretarial assistance	0	8	6
Stationery and printing	3	0	0
Advertisement	0	15	0
Postages	4	4	1
Cheque-books	0	4	0
Travelling expenses to Hindhead, April, 1921, to take over work from Miss Batchelor	0	6	11
Total expenditure	10	4	11
Balance (in hand)	8	11	4
	£18	16	3

The expenditure for this year is greater by £2 12s. 7d. than the receipts, but this includes the cost of a large supply of stationery, which will last some time; there is also a good balance from 1914, and there will probably be more exchanges next year to bring up the receipts.

M. J. SAUNDERS,
Hon. Secretary.

December 10, 1921.

Annual Report of Research Department, M.L.A.

MEETINGS

THE Committee of the Research Department have held twelve meetings in the course of the year.

PERSONAL

The present members of the Committee are Messrs. F. B. Kirkman (chairman), A. E. Orton (hon. sec.), E. A. Craddock, and L. de Glehn. Mr. G. Wagstaffe, who has served on the Committee during the whole year, was recently obliged to resign owing to pressure of other work.

The Committee desires to record its warm appreciation of the valuable assistance rendered in its deliberations by Mrs. Wohlgemuth (formerly Dr. Carey), who resigned her position on the Committee as representative of the British Psychological Association on the occasion of her marriage.

There are, therefore, vacancies to be filled on the Committee.

FINANCE

The balance in hand at the end of last year was £3 8s. 1d. The expenses in the current year have amounted to £1 13s. 10d., leaving a balance at present of £1 14s. 3d.

In view of the probability of printing expenses in the coming year, the Committee will be obliged to appeal again to the Association for financial support.

WORKERS

The Committee wishes to thank those who have contributed results of experiments conducted with their classes and have otherwise assisted in the Committee's investigations.

It is regretted that the number of workers is still small. Not all those who have indicated their willingness to co-operate have submitted results. In order to make the work of the Research Department a success, it is of the utmost importance that the data, from which conclusions are to be drawn, should be gathered from as wide and varied a field as possible.

RESULTS

The work of the Research Committee has, of course, at first been very largely concerned with the scope of experiment in Modern Language Teaching. A great deal of time has been occupied, too, in discovering the best means of controlling the variable factors in experimental lessons. Of this work, which requires much patient and often fruitless investigation, there are few tangible results to show. Nevertheless, it is an essential preliminary task.

THE EXPERIMENTS

A list of subjects for experiment is being compiled by the Committee.

It has given its consideration to three experimental projects during the year. The first was the preparation of experimental lessons, in which four different methods of teaching certain facts of French grammar were to be tested. Members of the Committee carried out a number of preliminary tests with classes, and it was found necessary to simplify the form of the lessons.

The second experiment which the department has in hand was devised in order to compare the effectiveness of certain methods of teaching by means of word-groups. The results of trial lessons have not yet produced correlations which would justify the Committee in placing the lessons in the hands of workers for final experiments.

The investigation into the commonest spelling errors of pupils in French classes has so far produced the most satisfactory results. Over three thousand errors have been classified, and, as soon as certain regroupings of the classifications have been agreed upon by the Committee, the results of the experiment will be published.

A. E. Orton,
Hon. Secretary.

Debate on Compulsory Latin

Thursday, January 5, 1922, at 2.30 p.m.

Mr. H. Nicholson (Watford Grammar School) moved:

'That the Modern Language Association reaffirms its endorsement of Recommendation 16* of the Government Committee on Modern Languages, and dissents from Recommendation XV (2)† of the Prime Minister's Committee on Classics; and urges all University authorities to frame their regulations for Arts degrees in accordance with the first-mentioned Recommendation.'

Mr. Nicholson declared that no one objected to Latin receiving fair, and even generous, treatment in our schools. He fully recognized its value as an important factor in education

* 'That neither Latin nor Greek be compulsory for an Arts degree in any of our Universities.'

† 'That Latin should be retained or restored as a necessary subject in all Arts courses, but that Prose Composition should not be compulsory in Entrance Examinations.'

and as an instrument of culture, but he felt it necessary to protest when Latin claimed a privileged position and was made absolutely essential for any and every kind of Arts degree. It was necessary to consider not only present-day conditions, but the conditions that would obtain in the near future. A degree in Arts might easily mean a degree in Oriental or Slavonic languages. Was a student proposing to take up such a course of study to be compelled, as a preliminary, to reach a qualifying standard in Latin? We were obsessed with the study of origins—why not be logical and insist upon compulsory Sanscrit for all language students?

They were told that Latin was an essential preliminary to the study of Romance philology. Some knowledge of Latin was obviously necessary for this study, but there was a tendency to exaggerate the amount required. In any case, the student of Romance philology, who found that some Latin was necessary for his work, might be trusted to learn the necessary modicum without legislative compulsion. Moreover, the amount of philology studied in Modern Language courses at our Universities was small, and was decreasing steadily. Was it not unwise to spend so much precious time at school doing Latin for the sake of this restricted amount of philology?

Again, it was suggested that Latin was essential for the proper appreciation of the history, literature, and institutions of any modern European nation, but such knowledge of the culture of a people could be obtained through translations. In the speaker's opinion, a knowledge of Euripides gained through the reading of Gilbert Murray's translations was of greater value to the student of literature than the knowledge which was spelt out painfully word by word with a dictionary by the Classical student, who so often failed to gain any real mastery of the Greek language.

As a schoolmaster, he was most deeply concerned with the question of compulsory Latin when he saw the thing in its naked ugliness in the schools. He quoted the case of a boy, with a real passion for English Literature, who wished to enter Cambridge to read for the English Tripos. This boy, however, had no head at all for Latin. As soon as he had passed the previous examination in Latin, he would put his Latin books aside and never look at them again. One thing was quite certain: he would by that time have imbibed a permanent dislike for Latin. No one could pretend that such a proceeding had any educational value, and every headmaster could quote similar cases in his own school.

A further point might be expected to weigh heavily with the Modern Language Association—namely, that if Latin was obligatory at matriculation standard, there was little room for the teaching of a second modern foreign language in the timetable, and the study of a *third* modern foreign language—*e.g.*, Spanish or Italian—became utterly impossible.

Mr. Nicholson also pointed out that there was an ever increasing number of schools of the municipal Secondary type where only one foreign language was being taught, and that language was always French. The effect of compulsory Latin was practically to close the arts courses of the Universities to pupils coming from these municipal Secondary schools, unless the pupil was prepared at the age of sixteen or seventeen to stop his normal studies and spend a considerable time learning a smattering of Latin.

In conclusion, Mr. Nicholson asked whether it was worth while to ring the death knell of German and other Modern European Languages for the sake of the modicum of Latin required for matriculation. Every argument against compulsory Greek might be applied with equal force to compulsory Latin. The boy who scrambled through the Latin that was compulsory for matriculation did not know enough of the language to make any serious use of it, but the amount required was sufficient to interfere seriously with his normal studies. The speaker begged his audience not to be led away by 'catch words.' How often in the compulsory Greek controversy they had heard the phrase, 'An introduction to Hellenic culture'! How often were we told that our whole culture was based on Latin! It was necessary to face the whole question dispassionately and without prejudice.

Mr. H. L. Hutton (Merchant Taylors) seconded. He was not prejudiced, he said, against Latin, for he himself was a teacher of Latin. Within a short space of time there had appeared official Reports on the Teaching of Modern Languages, of Science, and of Classics, and it was suggested that the teaching of these branches of knowledge should be co-ordinated. The speaker declared that it passed the wit of man or even of the Board of Education to do any such thing. Modern Language teachers objected strongly to the attempt of the classicists to

dictate the policy of the modernists, and it was time to have the matter thoroughly thrashed out.

Should Classics be required of all or of some only? Was a combination of Classics and Modern Languages desirable? If so, what combination? He declared that the supporters of compulsory Latin were actuated rather by custom than by reason, a state of affairs due to an absorption in the contemplation of the past. The real question was what present-day conditions required. Surely what was necessary was an adequate knowledge and realization of the present times and their requirements. The Classics could not help in this.

The school curriculum would not permit of more than two languages being undertaken before the age of sixteen, and it would be an advantage if there were but one. The Universities should get into touch with the schools, and the fact should be recognized that emergence from an Advanced Course should admit, *ipso facto*, to a University Course on the same lines and ending with a Degree. This would enable schools to devote more time—saved from Latin—to the special subject undertaken.

Miss Pope (Somerville College, Oxford) said that she intended to confine her remarks to her own experience of the work of the higher students of Romance languages at Oxford. There, Latin or Greek was compulsory, but not both. Some teachers considered that a student came well prepared for following a course in Romance languages if possessing a knowledge of Greek instead of Latin. The speaker could not see that it was possible to accept students for an honours course in Romance languages without a knowledge of Latin. Without Latin, it would be necessary to confine the studies to the literature, etc., of the nineteenth century. The language of France was moulded by Latin more than by anything else in the sixteenth and seventeenth centuries. Montaigne and Rabelais modelled their style on Latin, and if students had to prepare such periods of French literature, it was essential that they should be familiar with Latin. Miss Pope differed from Mr. Nicholson concerning his views of philology. In her opinion, it was by no means so unimportant as he apparently thought ; it was essential to know how language reflects the mind of the people and develops with the people.

In the opinion of the speaker, if it was desired to create a school of teaching at all comparable with that existing for the Classics and capable of holding its own, it would have to combine something of the old with the new. Teachers in schools were able to help in this, and we might have in time a school of modern study equal to the best traditions of Classical education.

Rev. H. J. Chaytor (St. Catherine's) supported the view of the preceding speaker.

He thought that the type of pupil spoken of by the Proposer, the boy devoted to one subject to the exclusion of all others, was incapable of profiting by a University honours course. A two-language course was not too heavy for a capable boy ; for the others, another opening must be found. He admitted that Latin was of little or no value for science students, but it was surely essential that men coming up to the University to do a literary course should know Latin. He submitted that, in such a case, there could be no real scholarship without Latin.

Miss F. C. Johnson (Bedford College) briefly supported.

Dr. H. F. Stewart (Trinity College, Cambridge) said that it was of inestimable advantage to a man to have been baptized in the flood of Roman civilization. He himself was sternly opposed to any resolution that put a slight on Latin or on any other Classical language.

Mr. W. P. Fuller (Holborn Estates Grammar School) said that the onus of proof should lie with those who desired any particular subject to be compulsory. Undoubtedly, for the higher work in Romance philology, Latin was necessary, but compulsory Classics involved a frightful waste of time in schools. And if compulsory Latin, why not compulsory Physics or Engineering? No subject that was of real worth required to be bolstered up by any sort of compulsion.

Professor Prior declared himself partly in favour of the resolution and partly against it. He agreed with Miss Pope as to the need of Latin for advanced philological work, but said that so little of the subject was required at Cambridge as to render the previous study of Latin unnecessary. Those who really needed Latin could easily do that which was required in their spare time. He was opposed to Miss Pope concerning the French literature of the

sixteenth and seventeenth centuries. It was the teacher's duty to expound the Latin influence; it was not worth while to study Latin on purpose for this. He considered with Mr. Chaytor that the boy mentioned by Mr. Nicholson was not likely to do the University much honour. School pupils do not as a rule reach a sufficiently high standard. That which had been done in the Classics in the past could be done in Modern Languages in the future, once the present tradition was exhausted, and—a crucial point—when there was an adequate supply of good teachers. Hitherto, too many Modern Language teachers had been primarily classicists. When this state of affairs had been rectified, Modern Languages would come into their own.

Mr. F. B. KIRKMAN thought it was possible to reconcile both points of view. He assumed that Latin was essential to the philologist, but could not see that Latin was required for those taking literature only. The resolution as proposed was consistent with enforcing Latin on specialists in philology and not on those taking an Arts degree.

Miss SKIPWORTH (Lady Margaret Hall) followed.

Mr. E. BULLOUGH (Gonville and Caius College, Oxford) said there seemed to be an impression, an erroneous one, that the M.L.A. demanded that no student who wanted to study modern languages should be allowed to study Greek or Latin.

Miss TREGEAR (Raine's School for Girls), in support of the resolution, said that the standard of the Latin submitted by those who were under compulsion was so low as to be of no value.

Miss HAMILTON (University College, Southampton) pointed out the great hardship imposed by compulsory Latin upon students admitted to such colleges and Universities as did not require Latin at the entrance examination.

Mr. F. RENFIELD (Hon. Secretary M.L.A.) agreed with Mr. Fuller that the burden of proof lay with the opponents of the resolution. The arguments adduced against changes in the Universities were always the same, whether the questions were the admission of Nonconformists or the abolition of compulsory Greek. It was idle to talk of hiding the glories of Greece from students because they were not forced to read of them in the original. Better results could be obtained in other ways. Mr. Renfield recalled the remark of Professor Sidgwick when asked how science students could be expected to understand the terms they used unless Greek were compulsory: 'They will know nothing of these terms except their real meaning!' Mr. Renfield suggested that it would be better to begin Latin much later in the school course.

Mr. E. A. CRADDOCK laid stress on the fact that a vast wealth of brain-power, now being cultivated in schools of the municipal Secondary type, was being lost to the humanities and diverted to science, solely because the Universities barred out pupils who, beginning their Secondary education without Preparatory School training, could not take Latin sufficiently early for the necessary standard to be reached before going to the University.

Mr. NICHOLSON, replying to the debate, said that he wished to make it clear that he had no hostile feelings towards the Classics, but he felt that it was a great mistake to force them upon boys who had neither the time nor the inclination for them. In conclusion, he would say that the type of man who was going to do those things for which a knowledge of Latin was necessary, could be trusted to learn Latin of his own accord and without any legislative compulsion.

A vote was taken, and the resolution was carried by twenty-three votes to six.

The Relations of School and University

WITH SPECIAL REFERENCE TO ADVANCED COURSES AND HIGHER CERTIFICATE WORK IN SCHOOLS

FRIDAY, JANUARY 6, 10 A.M.

Miss STRACHEY (Newnham) said that the Universities required from the candidates coming from the schools an adequate linguistic preparation. They should be able to read easily and to write without serious mistakes. So far, the candidates were, on the whole, deficient in this respect. She was of the opinion that psychological research was needed to discover remedies for the general inaccuracy, for the mere correcting of mistakes was

apparently of little avail. Much of this inaccuracy was really puzzling to the examiner, who found quite promising students with the haziest notions concerning simple grammar and syntax. Miss Strachey was not prepared to say that the teaching was inadequate, but there was evidently matter for serious scientific investigation.

The pre-University course should provide—(1) A general foundation or background of fact —history, geography, biography, etc.; (2) Some notion of the history of art—a branch of knowledge strangely neglected in this country? (3) Some training in how to read an author, so that correct habits of reading might be developed.

She did not consider the Advanced Course of the Higher Certificate unsatisfactory; the setting of literature against an historical background was a welcome improvement, for the least willing student was thereby forced to recognize that France and Germany had a history. On the whole, the Higher Certificate was conceived on the right lines.

It was found that nowadays students read books other than text-books, but the speaker thought that more care might sometimes be exercised in the selection of works set. Students were still too fond of catch-words and ready-made judgments, and too prone to hasty generalizations.

Rev. H. J. Chaytor (St. Catherine's): University courses do, to some extent, set the pace for the schools; this was inevitable, as colleges naturally kept the demands of the Tripos in view when they examined candidates for Entrance Scholarships.

This year the vicious circle of Entrance Scholarships had been broken through. There were three scholarships of £80, five of £60, four of £40, three other Exhibitions for Modern Languages, and two of £40 for Modern Languages plus History.

As an Examiner, Mr. Chaytor considered that the schools were capable of sending up students with the necessary qualifications; the faults touched on by Miss Strachey were largely due to war conditions.

He was very sorry to see that the Head Masters' Conference was apparently anxious to destroy the whole system of Advanced Courses. This would be a great mistake, for the system of Advanced Courses was perhaps the best thing that the Board of Education had ever devised. It was true that the scheme was hastily conceived, but the Board showed a desire to modify and improve it. Mr. Chaytor was convinced that the money forthcoming in respect to Advanced Courses would not reach the schools through any other channel.

With regard to the question of accuracy, he thought that the numerous howlers could be traced to war conditions, and the gross ignorance they displayed was more apparent than real. Translation into English was rightly stressed at Cambridge. It was just as difficult as translation into the foreign tongue, and provided admirable training in English. The schools were obviously making efforts to provide suitable training in History. This was necessary, for the subject was important in Tripos courses. The schools could do much in the way of equipping their pupils with the elements of political history.

The critical faculty could not be expected in boys; if it came at all, it came late, and, after all, theoretical criticism was a matter for the Universities to deal with. This did not mean that independent judgment should not be encouraged whenever it showed itself.

Miss Ash (Godolphin School) said that she hoped to bring home to the University authorities the very great influence that they exercised over the work of the last two years in schools. The chief difficulty arose from the fact that there were several examining Universities; were there but one central examining body, the task of the Modern Language teacher would be greatly simplified, difficulties of staffing would be minimized, and, in time, it might be possible to provide an ideal examination. Miss Ash was thinking in the main of the small schools having, probably, but a single Modern Language mistress capable of dealing with the work in the highest forms and who, whatever her work in that connection, was obliged to give much time also to supervising the work of the lower forms. Her remarks were addressed chiefly to the representatives of the women's colleges at Oxford and Cambridge, as London and many of the newer Universities were much more elastic in their requirements. Students being prepared for the Higher Certificate of the Joint Board found that their syllabus did not coincide with that imposed by the requirements for Modern Language Scholarships. The result was that very much ground had to be covered in very little time, and by students whose knowledge of the language in which the work was being prepared was still imperfect. Not only was this so,

but the presence in one class of students preparing for various examinations made the work of small schools extremely difficult. Miss Ash considered that the Cambridge syllabus required too much of the schoolgirl. With the demand for History the speaker was in full agreement, but the standard of work in literature set was, in her opinion, much too high, and there was a tendency to cram histories of literature instead of devoting time to reading.

Miss Ash said that she much preferred the Oxford syllabus to that laid down by Cambridge, but she complained that, by changing the dates for the examinations, Oxford was inflicting considerable hardship on candidates for scholarships. She pleaded for a fixed date for the examinations held by the women's colleges at Oxford.

It was possible to account for the relatively small number of students taking Modern Languages when one remembered that many girls rightly considered that the only way to obtain a real knowledge of modern tongues was to spend some years abroad. To those girls who found this impossible, and who had a bent towards languages, Classics offered many attractions, especially as a fair working knowledge of, say, French could be gained in the schools before going up to the University. The Modern Language course seemed to fall between two stools. Those students who wished to concentrate on *language* preferred to take Classics; those who liked *literature* turned naturally to English, in the study of which the necessity of learning a foreign tongue did not enter.

If it was desired to make the Modern Language course more attractive, more stress should be laid on the historical and social aspects of the country whose language was being studied, and this both for the Entrance Scholarships and for the Degree.

Miss Ash regretted the substitution at Oxford of a single Modern Language for the erstwhile School of Modern Languages. Ambitious girls who found themselves capable of doing more than one language at a time were disappointed at having to drop all but one, in accordance with the requirements of the examining body. The speaker suggested that it might be possible to arrange matters in such a fashion that, while one language was studied intensively, another might be taken as a subsidiary subject. She suggested, too, that, in the same way, a combination of Modern Languages with History might be made with advantage, for the modern girl demanded a wider culture than that afforded by the study of the language and literature of a single race.

Mr. Sharwood Smith (Newbury) declared that the co-ordination of school and University work was not so good as it should be. As for the complaint regarding inaccuracy in written work, it was brought up year in and year out. Examining was a difficult matter, and it was quite possible that the fault lay with the examiners. Inaccuracy was also, in part, a question of nerves. Accuracy was a plant of slow growth, and too much attention to the matter would not only defeat the end aimed at, but prevent much useful work being done in other directions. The speaker thought that the relations between the teacher and the examiner might be made closer with advantage, and that the candidate's school record should be one of the determining factors in the award of scholarships.

He was fully in sympathy with Miss Strachey's plea for the teaching of art—the outward expression of a civilization, but, unfortunately, the direct teaching of artistic appreciation was impossible.

In the matter of the Advanced Courses, Mr. Smith desired to see the rigid regulations of the Board of Education modified, and suggested a triangular conference of the Board of Education, the Universities, and the Schools.

With regard to the Higher Certificate, the speaker had little criticism to offer, but he asked the Universities to be moderate in their requirements. The schools were able to impart a certain knowledge, a certain feeling for language, a desire to learn more, but that was all that they could promise. Much of the silly answering of questions on criticism was due to the silliness of the examiners who set the questions. The critical faculty could be developed in the schools by wide reading, but it was inadvisable to set questions demanding critical appreciation.

Mr. Edward Bullough (Gonville and Caius) declared himself astonished at the apparent ignorance of what the Modern Language Tripos really was, and he felt that teachers should take the trouble to get exact information on the matter. The Tripos opened the door to History and Philosophy, just as did the 'Classical Greats' at Oxford.

The speaker said that the oral examination in the Entrance Scholarship Examination

was not more than a supplementary test, a personal contact between the examiner and the candidate. Mr. Bullough attached great importance to it as a test of pronunciation, and it helped him to form a more complete picture of the candidate than that afforded by the written work alone. Speaking for himself only, the oral test did not influence him very much. He found dictation an almost infallible test and index of capacity.

Mr. Bullough did not expect literary criticism and literary history taught in the schools, as such a course favoured the acquisition of undigested masses of knowledge and engendered an æsthetically indoctrinated state of mind.

There was a very noticeable falling-off in school work in German, but the war would readily account for that. Much of the inaccuracy was, however, quite inexcusable.

Miss TUKE (Bedford College) said that girls not only did not learn to read at school, they did not learn to read at all, and expected that class-work at the University would be sufficient to ensure their success.

Miss POPE (Somerville College, Oxford) said that the real difficulty at Oxford was that the authorities could not insist upon a four years' course in two modern languages; three years were not sufficient for the proper study of two languages, seeing that the students coming from the schools were not advanced enough. Under present conditions it was necessary to spend two-thirds of the available time in purely language work.

She said that she preferred that students should not be *taught* their authors, but that they should be taught to read for themselves, to comprehend and to appreciate without the teacher's personality coming between the student and the book. Further, it was necessary to avoid the abuse of text-books in the case of girls.

Miss Pope welcomed the advanced courses, for teachers found that they added greatly to the interest of the work.

Professor RIPMAN (London University) said that the difficulty of examining in literature was great. If the examiner asked for facts, he was accused of encouraging cramming; if he asked for general criticism, the accusation was that he encouraged second-hand judgments and was going beyond the capacity of the pupil. He suggested that school and University authorities should draw up a set of typical questions to which all parties might give their assent.

In his opinion, dictation was certainly a most valuable test of capacity, but much time was wasted on it. There was need for a standardizing of marking. Dictation should be kept within reasonable limits as regards length; it should be corrected immediately, and all mistakes should not be considered of equal importance. Examiners had to be charitable in the matter of 'howlers' committed under examination conditions. Public examinations showed worse results of late, but the speaker declared that it was not the standard of marking that had changed. As for appreciation of art, too little was done. The curriculum in boys' schools was overcrowded; it should be possible to provide one period per week for lessons on art and music, and surely that amount of time was the absolute minimum if good work was to be done. Under present conditions we had to trust to the indirect teaching of beautiful surroundings. The rejection of many of the pictures displayed in schools to-day would be an undoubted gain. There might be also a 'beauty day' each year.

Mr. NICHOLSON (Watford Grammar School) asked for a more definite position to be accorded to Modern European History. He thought, too, that Cambridge might consider whether the Oxford three-year cycle was not better than having the two chief groups examining at exactly the same time, a condition of affairs that, in practice, gave a boy but one chance of a scholarship.

He suggested that teachers would be well advised to find out exactly what the Cambridge Modern Language Tripos really was. In the speaker's opinion, it was probably the widest examination in the whole country.

Miss ASH briefly replied.

Mr. CHAYTOR said that French and History were a possible and desirable combination. St. Catherine's College would not give a History Scholarship unless the candidate had a fluent reading knowledge of at least one modern foreign language.

Miss STRACHEY, referring again to the subject of examinations, said that in her opinion it was perfectly fair to set such questions as were capable of bringing to light the really first-rate pupils.

Meeting of the New Council

The following appointments were made for the year 1922:

Chairman	Rev. H. J. Chaytor, M.A.
Vice-Chairman	W. P. Fuller, M.A.
Treasurers	P. Linklater and G. F. Lovesey.
Editor of MODERN LANGUAGES	E. A. Craddock, M.A.
Secretary	F. Renfield, M.A., LL.M.

EXECUTIVE COMMITTEE

The six officers: Messrs. Hutton, Nicholson, Richards, Twentyman, and Miss Purdie.

FINANCE COMMITTEE

The Treasurers, and Messrs. Hutton and Twentyman, with power to co-opt.

REPRESENTATIVES ON COMMITTEE FOR ITALIAN

Mr. Bullough, Miss Butler (Convener), Signorina de Castellvecchio, Professor Foligno, Professor Gardner, Professor Okey, Miss Strachey. (Re-elected.)

REPRESENTATIVES ON COMMITTEE FOR SPANISH

After some discussion, it was decided that this Committee should remain in being, and, consequently, Messrs. Cloudesley Brereton, Peers, Wooton, and Woolgar (Convener) were re-elected.

COMMITTEE FOR EDUCATIONAL EXPERIMENT

Messrs. de Glehn, Kirkman, Orton (Convener), and Peers, with power to co-opt.

A vote of thanks was unanimously accorded to all our Cambridge hosts, expressing our great gratitude for the arrangements made for our entertainment, and the Secretary was instructed to write to the Vice-Chancellor accordingly.

A vote of thanks was unanimously passed to the Departments from whom a Report on the past year's work had been received and considered.

The number of members attending the General Meeting was disappointingly small, being only about half what had been hoped for. In every other respect the meeting may be regarded as a great success, and was, it is believed, a source of enjoyment and profit to all who attended it. This was due in very large part to the great care and skill devoted to making arrangements by Mr. Chaytor and other Cambridge members of the Association.

Branch Reports

INAUGURATION OF NORTH-EASTERN BRANCH

A MEETING of Modern Language Teachers from schools in Northumberland and Durham was held on December 3, 1921, at 11 a.m., at the Central Newcastle High School, to discuss the formation of a Branch of the M.L.A. The Armstrong College (University of Durham) and fourteen schools were represented. It was proposed, and carried unanimously, that a Branch be formed, to be called the North-Eastern Branch.

The constitution of the Branch was discussed, and the following officers were elected for the year 1922:

President: Dr. Lilias Macgregor.

Secretary and Treasurer: Miss E. Muirhead Hope.

Committee Members: Miss Brown, Mr. Tilney, Mr. Worsley.

After the business meeting, Mlle. Doriot gave a *causerie* on 'Education in France.' She spoke of the merits and defects of a highly centralized scheme of education, and gave an outline of the curriculum of Primary and Secondary Schools. Mlle. Doriot laid special stress on the place given to the teaching of the mother-tongue in French schools, which was specially interesting to those who had studied the recent report on the teaching of English in England.

After a hearty vote of thanks to Mlle. Doriot the meeting concluded.

E. Muirhead Hope,
Hon. Secretary.

WELSH BRANCH

Annual General Meetings

The Annual General Meetings of the Welsh Branch, postponed from last May on account of the Coal Strike, were held on Friday and Saturday, November 18 and 19, at the Municipal Secondary School for Boys, Swansea.

Professor Barbier, of Aberystwyth, presided over a well-attended meeting on the Friday evening, when Professor Morgan Watkin, M.A., L. ès L., Ph.D., of Cardiff, delivered a lecture in French on 'L'Œuvre française dans l'Afrique australe.'

Dr. Watkin's lecture was very much appreciated both by members of the Association and by the members of the Swansea Anglo-French Society who were present.

On Saturday morning the business meeting was held, Professor Barbier being in the chair. The following elections were made:

President.—Mr. Herbert Lewis, M.P.

Chairman.—Mr. D. B. Anthony, M.A., Registrar of the University of Wales.

Vice-Chairman.—North Wales: Mr. E. D. Jones, M.A. (Barmouth). South Wales: Mr. Harris (Brigend).

Treasurer.—Miss M. Owen (Holyhead).

Secretary.—Miss M. Jenkins (Treforest),

Members of Committee.—North Wales: Miss Cooke (Holywell), Miss M. Davies, Mr. Lyon (Hawarden), Professor Wright (Bangor). South Wales: Miss George (Carmarthen), Mr. Beanland (Swansea), Mr. Evans (Carmarthen), Professor Morgan Watkin (Cardiff).

Professor Barbier, the retiring chairman, was also unanimously elected as a member of committee.

A report on the circulating library established by the Branch at Aberystwyth was then given by Professor Barbier. Several subscriptions and gifts of books have already been received, and the National Library of Wales, which has agreed to undertake the working of the Circulating Library, has further placed at the disposal of members of the Welsh Branch any of its books which can be circulated. It was decided that a list of books already in the circulating library should be sent to all teachers of Modern Languages in Wales; and also that members of the Welsh Branch be asked to suggest books to be bought by the Library Committee.

On the motion of Mr. Beanland, it was decided that the Board of Education be urged to allow a post-graduate year spent abroad to be counted to a Modern Language Teacher as a year of effective service both for salary and pension, and that the period spent as an *assistant* in addition to the foregoing recognition be recognized for the purpose of pension. It was felt that, if this recognition were withheld, a grave injustice would be perpetrated, and a severe blow would be dealt to the efficiency of Modern Language teaching.

The meeting then proceeded to discuss the working of the system of French *assistants* in this country. It was felt that at present the system is not entirely satisfactory, and a recommendation was made that, before they are appointed, foreign *assistants* should be interviewed, in the same way as British candidates for *assistant* posts in France are interviewed, by the Director of Special Inquiries and Reports.

On Saturday afternoon, Principal Ivor B. John, M.A., of the Training College, Caerleon, gave a very stimulating address on 'Some Considerations on the Teaching of English in Welsh Secondary Schools.'

A lively discussion followed, in which several speakers maintained that the teaching of English in Welsh schools presented peculiar difficulties. Most speakers, however, agreed as to the necessity of doing more oral work, and of insisting that poetry is meant to be read aloud and drama to be acted.

The meeting ended with hearty votes of thanks to Principal John and to Professor Barbier, of Aberystwyth, who has been Chairman of the Welsh Branch since its inauguration, and who has spared no effort to make its work a success.

Mary Jenkins,
Hon. Secretary.

YORKSHIRE BRANCH

Annual Report, 1921

The Association held three meetings during the year. In March Mlle. Truchet gave a French reading; in May Dr. Baur-Corradi gave a lecture in French, with passages read in Italian in connection with the Dante celebrations; and in October, the Annual General Meeting was held, followed by a social.

A French Magazine Club has been running during the year, and circles for reading and acting French plays have been started.

The Annual Test in Pronunciation of French and German was held in Leeds on March 18 and 19. There were 79 candidates for French (reading and recitation), and 22 for German. There were also 46 candidates for the Free Composition Test in French, and 15 for German.

An attempt to make a beginning with a Spanish section (oral and written) failed, as only two schools entered candidates.

The examiner's reports were both encouraging and satisfactory, and seem to prove that tests of this nature do very materially raise the standard of work in schools.

President for the Year.—Professor Paul Barbier (Leeds University).

Vice-President.—Miss L. H. Allison.

Hon. Secretary.—Miss E. A. McCallum (Thoresby High School, Leeds).

Committee Members.—Misses Lowe, Backhaus, McGregor, Appleyard, Young, Dr. Gough, Messrs. Groves, Hodgson, Paget.

Members joining the Branch or leaving the county are requested to notify the Hon. Secretary of their address.

E. A. McCallum.

MIDLAND BRANCH

Secretary's Report for 1921

The year has been a fairly successful one; no active members have left the district, and we have had the pleasure of welcoming some newcomers, including Miss Theedam (Leicester), Miss Barnard (Loughborough), Miss Miller (Leicester), Miss Pollard (Nottingham), Miss A. M. Clark (Lincoln), and Mr. Lainé (Leicester). Finances are also satisfactory, thanks to the headquarters grant of £5 towards Branch expenses.

All the officers of the Branch were re-elected at the November meeting. The Hon. Secretary is still acting as Branch Representative on the Council, and attended the Oxford Meeting on October 29, the only Council meeting held this year out of London. At this meeting a resolution from the Midland Branch was submitted to the Council.

The following Branch meetings have been held during the year 1921:

March 12.—At Alderman Newton's Girls' School, Leicester (by permission of Miss Davies). Speaker: M. Paul Vieille, on 'La Philosophie de l'Art, d'après Taine.' There was a good attendance, thirteen schools being represented.

October 22.—At Loughborough High School (by permission of Miss Bristol). Mr. Cloudesley Brereton spoke on 'The French Child, at Home and at School.' Attendance was disappointing; the meeting had been twice postponed on account of the Coal Strike, and when it was finally held, the day was very wet.

December 3.—At the Municipal Technical Schools, Leicester (by permission of Mr. Hawthorn). About forty members and visitors were present, and Professor Rudler's address on the teaching of reading was most inspiring. Members came from all parts of our very large area to hear it, and were well rewarded.

Mr. Cloudesley Brereton, who has been so helpful to the Branch in securing us M. Rudler and M. Vieille as speakers, and in reading a paper himself, has intimated his willingness to act as our Chairman during the coming year; this news will no doubt be very welcome to all members.

The Secretary will be glad to know of any changes of address.

Marion Barfield,
Hon. Secretary.

Nuneaton High School,
December 8, 1921.

Information Bureau

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists whenever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTIONS.—14. Can any reader kindly provide information (pensions or hotels, sanitation, prices, climate, etc.) about quiet places suitable for Easter or summer holidays in France, Italy, or Tyrol. Beautiful scenery and walking facilities desired.—(S. G. E.)

15. Reader living in provinces desires to get into touch with educational circulating library capable of supplying standard French texts.—R. S. N.

THE MODERN LANGUAGE ASSOCIATION

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurers: P. Linklater, G. F. Lovesey.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

Exchange of Children: Miss M. J. Saunders, Pontsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 3, Dundonald Street, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M H.R.A. by paying 6s. instead of the usua subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME III., No. 5. **April, 1922**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

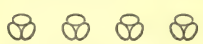
Notes and Observations

THE extent of these notes is in inverse ratio always to the amount of matter available for insertion in MODERN LANGUAGES. This time they will be very brief. We congratulate ourselves on a state of affairs which is satisfactory in a double sense, but we wonder if all those contributors whose interesting articles are held over will find it in their hearts to forgive us for making distinctions apparently flattering them but little. The factor finally determining insertion is rarely the greater or less merit of an article, but its length. The necessity of fitting everything into thirty-two pages—neither more nor less—involves much careful calculation, and inevitably leads to the exclusion of at least one article we would gladly insert.

Our June issue will be largely concerned with Molière, and in this connection we invite contributions. We are especially desirous of receiving accounts of Molière celebrations in the schools and colleges of this country, together with suggested programmes for further celebrations.

We are continually being asked to recommend or give details concerning Holiday Language Courses abroad. This is not an easy task. We frequently receive laudatory notices concerning certain courses, but have refrained from publishing these because such a proceeding might be

held to commit the Association to a responsibility which it could not assume. When, later, it becomes happily possible for the M.L.A. to undertake the inspection of holiday courses, we shall be able to give considerably more help. Meanwhile we suggest, as a temporary measure, the establishment of a sort of enquiry bureau. If members well acquainted with particular courses will supply us with details of all kinds concerning them and their administration and add information concerning accommodation, travelling, etc., we shall be very happy to pass such information on to all enquirers. As was the case last year, we shall print without comment such official programmes as are forwarded to us by the authorities of the various courses. Miss L. H. Allison, who, on behalf of a certain local Education Authority, inspected recently the courses at Tours, Paris (Alliance Française and Guilde Internationale), Dijon, and Bagnères-de-Bigorre, has now received permission to answer enquiries concerning these. Miss Allison has very kindly put her knowledge at the disposal of the members of the M.L.A. Questions, accompanied by a stamped, addressed envelope, should be sent to the Editor.



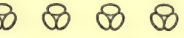
We are very happy to welcome to our pages Sr. D. G. Arteta Errasti, whose first 'Letter from Spain' appears in this issue. Members of the M.L.A. will, we are sure, join with us in thanking Sr. Arteta Errasti for his help, and also Mr. E. Allison Peers for enlisting it.

We ask all members of the Association to give very careful consideration to the following communication which we have received. Its importance is obvious and needs no comment from us:

'In certain quarters there has been a tendency of late to criticize rather sharply the Board of Education system of advanced course grants. The system, like all human arrangements, has its shortcomings, but in the midst of the present cry for economy it would seem unwise to stress these shortcomings; it would seem wiser to emphasize the great stimulus which has been given to advanced Modern Language work in our schools by these grants. For the first time it has been possible (*a*) to provide adequate remuneration for the teaching staff to whom the highest work has been entrusted, (*b*) to ease the strain on the Modern Language staff generally by increasing the size of the staff, and (*c*) to provide a reasonable sum of money for reference library, large-size maps, pictures, and apparatus generally. It cannot be too strongly urged that the chief difficulty in maintaining advanced modern language work in our schools is a financial one. The teaching must reach a high standard and therefore is bound to be expensive, and classes in the nature of things are bound to be relatively

small. Any and every system of Government grants must involve, and quite rightly so, control by the Board of Education, but it would appear that the control of the Board in the matter of advanced course grants has seldom been irksome.'

We shall be happy to give space for the discussion of this matter.



At the Annual General Meetings of our sister organization in France, l'Association des Professeurs de Langues Vivantes, our Society was represented by Mr. Cloudesley Brereton, who has so many times conveyed abroad to other societies the messages of sympathy and goodwill of the M.L.A. In his interesting speech on this occasion, Mr. Brereton laid stress on the importance of the teacher of modern languages as an instrument in the cultivation of a good understanding among the nations, and he made it clear to our French colleagues how earnestly the M.L.A. had watched the struggle against reaction in language circles in France, and how sincerely it applauded the success which had so far rewarded the efforts of our French colleagues.

Research in Modern Language Instruction: Its Uses and Difficulties

[An Address by F. B. Kirkman to the Modern Language Association at Cambridge—*concluded*]

Thus far I have tried to show why scientific research may be expected to make for increased efficiency in educational practice. Therein lies its use. It has no other. And it is useful only in so far as it is rigidly scientific. It has frequently failed to be this in the past, and will no doubt fail to be so again in the future. But as time progresses we shall learn both to refine its methods and also to recognize the possible limitations to its utility. Meanwhile we have no right to assume any limitations. Our business is to apply the method boldly to the whole of our practice, and admit no defeats.

Let us, by way of illustrating further the anticipated utility of research, take some of the problems in Modern Language Instruction to which it may be applied, and to which your Research Committee hopes in due course to give its attention :

1. What is the most economic method of teaching specific grammatical constructions or inflections—*e.g.*, the position of the personal pronouns before the verb ?

2. What is it that constitutes linguistic capacity and incapacity ? Is the latter remediable, and to what extent ?

3. What is the optimum period between a lesson and its successive revisions? Investigation tends to show that what has been taught in a given lesson is better known after a certain lapse of time, say two days, than at the end of the lesson itself, there being in the interval no instruction. Now, if this is so, if, after a lesson, there is an ascending curve of efficiency, it would seem profitable to find when this curve reaches its highest, and seize that moment for introducing the first revision, in the hope that it will then give its maximum effect. The same applies to the following revisions. There is also the related question of determining whether many short revisions are more effective or not than a few long. The whole question of the technique of revision is worth investigation, the more so as it has suffered hitherto relative neglect.

4. What is the amount of grammatical instruction required in learning to read a language as distinct from learning it for purposes of self-expression? Would it not be possible to learn to read with facility without doing more than to consult the grammar book as one does the dictionary? The answer to this question is important in relation to the learning of a second or third foreign language when the time available is limited, and when it is inadvisable to aim at too much.

5. What is the best method (translation, explanation in the foreign tongue, etc.) of ensuring prompt and accurate *recognition* of the meaning of foreign words, and also their prompt and accurate *recall* for purposes of self-expression?

6. What spelling errors occur most frequently in first and second year French classes?

Your Committee has so far tackled only the last two. It has done an enormous amount of work on No. 5, but this work has been more in the nature of an investigation into methods of research than into the problem itself. A full account of the investigation into No. 6 will appear in MODERN LANGUAGES. The object of the latter was threefold: (1) By listing the most frequent errors, to put teachers on their guard against them with a view to prevention; (2) to reach a classification of the commonest causes of error; (3) to obtain the material for making a standard test with standard marking which any teacher could apply to his class.

I pass now to the second part of the subject: the difficulties of research. The chief one is that of planning an investigation in such a way as to exclude irrelevant factors (conditions). How difficult this is will be evident when one considers what a large number of factors have to be taken into account. The following is a fairly complete list:

1. Relative abilities of the teachers taking part in the investigation.
2. Relative capacity of the classes.
3. Attitude of the class to its work.

4. Social status.
5. Total hours per term given to the subject.
6. Bias of the teacher.
7. Mental habits of the class (*e.g.*, translation habit).
8. Size of classes.
9. Age.
10. Hour when lessons given. In the first hour there may be initial inertia to be overcome; in the last, fatigue.
11. Attitude of mind (nervous or otherwise) of the class suggested by the way in which the experiment is conducted.
12. Accidental happenings (*e.g.*, influence of weather, a forthcoming football match, or half-holiday).

A simple illustration will suffice to make clear the difficulties caused by the presence of these factors. In order to test the relative value of translation and of explanation in the foreign language as methods of teaching the meaning of new words, we teach ten new words by translation to one set of classes, and the *same* ten words by explanation to another set of classes. Let us assume that the Translation classes give the better results. Does this prove that the Translation method is better than the Explanation? Not at all. The better results given by the Translation classes may be due, not to the superiority of the method, but to the operation of other factors—*e.g.*, the superior ability of the Translation teachers, the superior capacity of the Translation classes, the smaller size of the classes.

In order to prevent these factors from vitiating the experiment we must exclude them. This we can do by testing both the Translation and the Explanation methods with the same classes and teachers. Thus teacher and class capacity and size of class are made constant for both methods, and will not affect the results. But we are now faced by the presence of a new set of disturbing factors. In the first place we cannot teach the same ten words to the same class, first by one method, then by the other. On the second occasion the words would have ceased to be *new*. We must, therefore, select two sets of ten words, and, unless the results are to be vitiated again, these words must be of equal difficulty. But that is not all. We have to reckon with the bias of the teachers, or, which is more likely, with the determination of each teacher not to be biassed in favour of his own method. We have further to reckon with the fact that his familiarity with his own method and his unfamiliarity with the other may tell against the latter. Last, but not least, there are the mental habits of the class. A class habituated to the Translation method may have become incapable of the Direct process, and, consequently, the attempt to teach it ten words by the Explanation method may prove abortive; it may translate each word mentally.

The planning of an experiment in such a way that all irrelevant conditions are excluded and the result related only to the relevant antecedent constitutes, therefore, especially in this kind of research, a formidable difficulty. The difficulty has been aggravated in the case of your Committee by lack of time. It was fortunate in having upon it men with a scientific attitude to the work, and also in the services of a lady (Miss Carey) trained in the Psychological Laboratory of London University and familiar with an important and difficult side of the technique of investigation. But in spite of this and of a rare enthusiasm that has caused members—nearly all hard-worked teachers—willingly to sacrifice whole week-end mornings or afternoons, also hours during the week as well, the time difficulty has proved nearly insuperable. Two valuable members, Mr. Craddock and Mr. Wagstaffe, have had to resign active membership owing to pressure of other work. The first ambitious schemes have had to be abandoned and attention concentrated on more modest undertakings. The active membership of the Committee has now been reduced to two—the Secretary, Mr. A. E. Orton, and the Chairman, myself. Mr. Peers, to whose energy the foundation of the Committee is due, is cut off from participation in its work by distance, and Mr. de Glehn, being at Cambridge, is not able to attend every meeting. Miss Carey has retired owing to marriage. The first duty of your Committee this year, therefore, is to enlarge itself, a by no means easy task, and its second duty to distribute the work so that the demands on each member shall not be excessive.

We must, however, candidly face the fact that research done under the conditions above described cannot be other than unsatisfactory. Effective progress in educational research is indeed impossible until there exists a body of highly qualified experts able to give their whole time to planning and controlling investigations, and carrying them out with the co-operation of working teachers. Such a body we shall not have until educational research is placed on the same level as medical and industrial research, and receives adequate financial support, and, it may be added, very much less will prove to be adequate in its case than in theirs: a matter of a few thousand a year at the start. But even this we shall not get until the teaching profession itself awakens to the fact that the matter is one which vitally concerns its own efficiency; until it is prepared, through its accredited representatives, to bring pressure to bear, and not merely to beg for the means of securing its own greater efficiency, but to insist, and to go on insisting, in season and out, till its demands are conceded.

The Modern Language Association has the right to congratulate itself on being the first great special-subject educational association in this country, and, I believe, in any other, to manifest officially its belief in

research by creating a Research Committee. This committee can do little, however, beyond investigating the technique of research; it cannot promise much in the way of results, and the results it does produce can provide but a partial demonstration of the value of research. All it can promise is to carry on as best it can until such time as those in authority recognize that the scientific study of how to secure the maximum of efficiency in educational practice cannot be conducted satisfactorily except under the supervision of full-time salaried experts.

Chronique de France

PRENANT acte du succès considérable obtenu en France depuis plusieurs mois par *Maria Chapdelaine*, roman de Louis Hémon, jeune auteur tué accidentellement en 1919 au Canada, son pays d'élection, l'éditeur parisien Bernard Grasset vient d'avoir l'idée de poser, par la voie de la presse, à tous ceux qui lisent et qui pensent la question suivante :

'*A quoi tient le succès d'un livre ?*'

Les résultats de l'enquête ainsi ouverte seront consignés dans un opuscule qui publiera les réponses les plus intéressantes et s'efforcera d'en dégager le sens général.

Ne pensez-vous pas que c'est là une étude susceptible d'être résolument élargie et, par conséquent, bien faite pour être soumise aux réflexions du public anglais, comme elle l'est à celles du public français ? J'ajoute que l'examen des diverses opinions exprimées dans les deux pays ne manquerait pas de susciter des comparaisons, à la fois fort curieuses et pleines de fruit par l'enseignement mutuel qui s'en dégagerait.

Je propose donc à ceux d'entre vous qui seraient tentés de réfléchir à la question posée de bien vouloir faire parvenir leurs réponses au Rédacteur de MODERN LANGUAGES. Nous essaierons, nous aussi, d'en déterminer ici les grandes lignes, puis nous les mettrons en parallèle avec celles émanant du public français, enfin nous nous efforcerons d'établir une petite synthèse du sujet. Ne vous semble-t-il pas que c'est en exploitant ainsi toute occasion qui se présente de resserrer le contact intellectuel entre nos deux pays que l'on coopère le mieux à l'essentiel maintien de leur bonne harmonie ?

* * * * *

En attendant que nous soyons mieux à même d'en discerner ensemble les causes, je vais donc me borner à constater la faveur rencontrée par quelques ouvrages récemment parus et à vous les présenter très rapidement, non pas avec l'idée de vous en donner une analyse détaillée (je ne le pourrai pas dans les limites de cette Chronique), mais bien plutôt dans

l'espoir de réussir à éveiller suffisamment votre curiosité ou votre intérêt pour vous inciter à lire le livre signalé et arriver, par conséquent ainsi, à vous former une opinion personnelle.

* * * * *

Je vous citais tout à l'heure *Maria Chapdelaine?* Si, au cours de cette année, vous ne pouviez lire qu'*un seul* ouvrage français, c'est, sans hésiter, celui-là que je vous indiquerais. En effet, tout y est de premier ordre. Le cadre: ce Canada aussi cher à nos cœurs qu'aux vôtres. Les personnages: ces êtres simples, forts et bons qui, au contact de la grande et rude nature, ont perdu ce que notre extrême civilisation a d'un peu factice, d'un peu maladif même, pour conserver dans toute leur vigueur primitive ces profondes qualités du cœur et cette haute dignité morale qui imposent le respect et exercent autour d'elles un véritable pouvoir d'attraction. L'intrigue; cette histoire de l'amour et de la résignation de la très douce et très pure Maria Chapdelaine qui, après un long combat intérieur, trouvera la paix de l'âme dans l'accomplissement de sa destinée, là où Dieu l'a placée, à la lisière 'des grands bois remplis de neige d'où les garçons téméraires ne reviennent pas.' Le style enfin, qui, par une combinaison tout à fait délicate de mots très simples et d'expressions très savoureuses du terroir de là-bas, sait créer l'atmosphère de mélancolie et d'effort, mais aussi de douce sérénité dans l'achèvement du devoir accepté, dont est baigné tout l'ouvrage, comme ces brouillards enveloppant la terre certains matins de Septembre et dans lesquels, malgré le soleil qui va percer, on sent tout de même venir l'automne.

* * * * *

Toute différente est l'impression produite par *Batouala*, 'véritable roman nègre,' de M. René Maran, nègre lui-même et administrateur des colonies dans le Centre-Africain, auquel cet ouvrage a valu le Prix Goncourt pour 1921.

C'est une histoire de la forêt équatoriale que nous raconte M. René Maran: celle de la rivalité de deux chefs noirs; rivalité d'orgueil et rivalité d'amour. Il retrace, en une série d'esquisses aux touches larges, violentes, heurtées parfois mais toujours chaudes et d'une âpreté non sans grandeur, la vie primitive et passionnée des tribus de l'Oubanghi. Nous assistons à leurs conversations à leurs fêtes, à leurs chasses, à leurs souffrances aussi, dont les blancs civilisateurs ne sont pas toujours innocents. . . . En résumé, une œuvre originale, peut-être un peu décousue, une juxtaposition d'épisodes, d'ailleurs tous intéressants, plutôt qu'une intrigue homogène et logiquement développée, la promesse d'un talent qui s'affirme, mais pas encore le chef d'œuvre d'un écrivain parvenu à la complète maîtrise de son art.

* * * * *

A M. Raymond Escholier, qui, déjà, à Londres, l'an dernier, avait été récompensé pour son beau roman *Dansons la Trompeuse*, est échu le Prix Femina-Vie Heureuse avec *Cantegril*.

Cantegril est l'incarnation d'un des types les plus frappants et les plus caractéristiques de la race française : de l'habitant du Languedoc, cette province dans laquelle il fait si bon vivre qu'il semble que les chagrins et les soucis inhérents au reste des hommes s'arrêtent à son seuil, ou qu'ils soient comme ces légers nuages de Mai que la moindre brise fait bien vite disparaître. Dans cette contrée heureuse, la bonne humeur, la joie de vivre, la philosophie tranquille et souriante sont la règle. Et M. Raymond Escholier, par le truchement de Cantegril, son héros, le truculent aubergiste des Trois-Pigeons, nous conte, avec l'esprit le plus charmant et la plume la plus alerte, les magnifiques histoires qui courent les rues là-bas et qu'on se raconte sur le champ de foire ou à l'auberge, au soir d'un beau jour, en face d'un petit vin gaillard.

* * * * *

Avant de terminer cette Chronique, il me reste un devoir à remplir. Au début de cette année, a paru un recueil des dernières lettres écrites par des soldats français tombés au champ d'honneur de 1914 à 1918. Ces lettres ont été choisies par des pères et des mères qui pleurent un enfant mort pour la France et par d'anciens combattants réunis sous la présidence de M. le Maréchal Foch.

Ces dernières lettres—au-dessus de toutes les analyses et de toutes les critiques—constituent un monument formidable de douleur, de sacrifice et de gloire en l'honneur du soldat français.

Au nom du sang versé en commun pendant plus de quatre années, au nom des fils d'Angleterre, frères de nos morts, tombés pour que vous et moi puissions continuer à vivre, je vous demande de lire ce recueil sacré. Quand vous en aurez tourné la dernière page, vous vous recueillerez un instant et, devant tant de héros et tant de martyrs, sans doute trouverez-vous, comme moi, qu'il faudrait qu'un pareil livre ne puisse jamais être écrit deux fois !

M. DE BARRAL.

LES LIVRES À LIRE

La Dernière Lettre. Écrite par des soldats français tombés au champ d'honneur (1914-1918). 1 vol. in-16. Ernest Flammarion, éditeur, 26, Rue Racine, Paris (6e). Prix 7frs.

Les Discours du Docteur O'Grady. Roman par ANDRÉ MAUROIS (auteur des *Silences du Colonel Bramble*). 1 vol. in-16. Bernard Grasset, éditeur, 61, Rue des Saints-Pères, Paris (6e). Prix 6.75frs.

Saint Magloire. Roman par ROLAND DORGELES. 1 vol. in-16. Albin Michel, éditeur, 22, Rue Huyghens, Paris (14e). Prix 6.75frs.

Poésies. (Chansons alternées, Flûtes et Bourdons.) Par ERNEST PÉROCHON. (Prix Goncourt, 1920.) 1 vol. in-16. Plon-Nourrit, éditeurs, 8, Rue Garancière, Paris (6e). Prix 7frs.

Le Roman Anglais de Notre Temps. Par ABEL CHEVALLEY, Agrégé de l'Université. 1 vol. in-18. Éditions de la Nouvelle Revue Française, 3, Rue de Grenelle, Paris (6e). Prix 18frs.

Le Langage. Introduction linguistique à l'Histoire. Par J. VENDRYES, Professeur à l'Université de Paris. 1 vol. in-8. La Renaissance du Livre, éditeur, 78, Boulevard St. Michel, Paris (6e). Prix 15frs.

La Nouvelle Education Française. Par JOSEPH WILBOIS. 1 vol. in-16. Payot et Cie, éditeurs, 106, Boulevard St. Germain, Paris (6e). Prix 10frs.

Henrik Wergeland: A Pioneer of Norwegian National Development

THE Norwegian national movement has not had merely a linguistic character. Years before Ivar Aasen devoted himself to the compilation of a 'normal' pure Norwegian language, the sense of nationality and independence had been awakened in the people. In this connection the name of Henrik Wergeland is pre-eminent, and is at present much on the public tongue. The Norwegian Authors' Society has proposed to the Government that Wergeland's house in Kristiania should be purchased and arranged as a Wergeland Museum.

The house is an interesting one. Situated on the north-eastern side of the Castle Park, it is almost invisible from the street, being perched high upon a miniature precipice, the rough grey face of which is softened by the kindly foliage of a little garden before it. An arched opening in the stone surface leads to a rocky chamber within, from which the house derives its name, 'The Grotto.' It was in this cool retreat that the poet worked in the summer heats of several years at the end of his short and strenuous life—at the time when he suffered to see himself alienated from his friends, who thought he had deserted his former high ideals of Norway's right to an independent Constitution, literature, and civilization. It was only when the great nationalist lay on his death-bed that people realized how he had spent himself for their cause, and waited in crowds outside his window, until it was announced that their champion breathed no more.

Freed in 1814 from Denmark's rule, Norway drew up her own Constitution, in which the Swedish King was acknowledged King of Norway. This great work was concluded on May 17, a day of national celebrations each subsequent year. In 1828 Carl Johan, King of the two countries—more familiar to British students as the brilliant Bernadotte—forbade the celebrations of the 17th of May, feeling that such celebrations proved how little enthusiasm the Norwegians had for the union with Sweden. He was obeyed; but in 1829 the celebrations were held with greater joy than

ever. There were riots; the people would not disperse at the order of the police. Among others Henrik Wergeland received a sword-cut in the struggle. He wrote songs and made speeches in honour of the 17th of May, and was soon known as the '17th of May king.' Crowds gathered before his house, and cheered for the 17th of May and H. Wergeland who had inaugurated the day. The 17th of May is still the greatest day in the year for Norwegians—a national holiday with processions and rejoicings, in which more zeal is exhibited than on similar occasions in most modern countries of Europe.

Wergeland was thus a national hero at the age of twenty-one. Born in 1808, he entered the University in 1825, and passed his theological examination in 1830. In the same year he published his great poem, *The Creation—Mankind and the Messiah*, in which he embodied his revolutionary principles of freedom and equality, and with which began the struggle for national literary independence.

Until 1830 Norway had no literature. Denmark was the intellectual centre. All Norwegians with literary pretensions studied in Denmark, and wrote in Danish, according to Danish principles. In that momentous year, 1830, however, the German romantic movement, and the influence of the national reawakening in France, reached Norway. Wergeland was thrilled and produced his great work.

Opposition was at once aroused. A young poet, Johan Sebastian Welhaven, trained in the Danish school, was alarmed at the dangerous influence this book would exert over the Norwegian people, and determined to extinguish such a strange genius, with its too welcome message of freedom, brotherhood, and equality. In poetry and prose he poured blame and ridicule on Wergeland, who at once flashed forth in fierce reply. Parties were formed, and the struggle sharpened the wits and stirred the souls of all Norwegians from 1830 to 1840. During the last five years of that period the dispute had a more purely political aspect. Wergeland edited a newspaper for two years, and his enemies started another in opposition. In 1836 Carl Johan had violated the Norwegian Constitution by dissolving Parliament before its term of office had expired. Wergeland openly expressed his disapproval, and felt it would be wisest for Norway to separate from Sweden.

In 1838 a prize drama by Wergeland, *Campbellerna*, was to be performed in the new Kristiania Theatre. Enraged at this success, the poet's enemies had sworn to take his life, in revenge for what he had written in his paper. They attended the performance in force, but the drama was played to the end in spite of their hissing and jeering, and when the curtain fell Wergeland's friends turned upon the jeerers. A free fight ensued, in which Wergeland's party was victorious. This episode brought popular sympathy to Wergeland, and things promised to go better with him.

In 1839 Carl Johan came to Oslo (Kristiania), and liking Wergeland well, despite the latter's writings against him, promised him a church at Narmestad—for it must not be forgotten that this zealous nationalist and daring journalist was a theologian. One day, however, the King learned that Wergeland had sung and toasted with the lieutenant in the Royal Guard room beside the palace, and withdrew his promise. Such conduct was not that of a pastor.

But the poet was now married and required some sure source of income. In 1840 he accepted the post of Director of the Imperial Archives, for which former work in the University Library had trained him. This step alienated many of his friends—that *he*, the leader of the national independence movement, should accept a post under the Swedish King. Cruel things were written about him as court-pensioner and traitor.

At the time of his marriage he had built 'The Grotto,' situated then at the west end of the town, and there he lived as he desired, 'surrounded by horses, pigs, rabbits, sheep, and hens!' (Here it must be remarked that what is now the Castle Park was then wild woodland.) This idyll did not continue long. In 1844 he fell ill. A chill caught in the library kept him in bed; but on May 17 he could not remain indoors, but went out and joined in the throng of merrymakers—the most wildly enthusiastic of them all. This escapade resulted in inflammation of the lungs and consumption. In 1845 he lost a lawsuit, and was forced to sell his beloved house. He continued to write poetry on his death-bed, and smiled to see how people turned to him again when they knew he soon must die. He died in midsummer that same year.

Wergeland awakened Norway to a sense of its nationality. He sang of freedom, love, and equality. He praised the beauty of his native land, and urged Norwegians to use their own language, govern themselves, live their own life, and not merely imitate other nations. His temperament was fiery. His anger kindled easily, and blazed up into ungovernable fury. He was strong and full of the joy of life. He once replied to a newspaper accusation:

'*I* in ill-humour, Morgenblad? *I*, who need but a glimpse of sunshine to break into laughter for joy. I scarce can understand? . . . A miserable newspaper is said to have annoyed *me* for one second?'

Such was the temper of this national hero from Norway's time of storm and stress. His works have recently been published. They are voluminous and costly, and the style is not always of the purest, but they lack not the essential fire of genius, and live to urge Norwegians to action and independence. In view of the present situation in Norwegian intellectual life, it is evident that a widespread response has been made to his call.

M. LINGE.

Letter from Spain

La impresión dominante acerca del estado de la enseñanza oficial española, tanto en la Segunda Enseñanza como en la Universitaria, desde hace varios años, es de que se desenvuelve dentro de un ambiente tan insuficiente y de tan debilitada pulsación, que refleja una existencia moribunda.

Alejadas las Universidades de la corriente de la vida exterior, recluidas en el seno de su arcaica organización, se han movido por una inercia secular, abandonadas de toda noble ambición y personalidad, sin que haya sido suficiente a impulsarlas un aliento vital, ni esfuerzos personales ni el prestigio aislado de tal o cual hombre de ciencia y de extraordinario valer.

El mecanismo de la cátedra está ya muy gastado y la herrumbre amenaza con paralizar la marcha, rutinaria e ineficaz. Ningún problema, ningún nuevo aspecto docente o científico, ninguna inquietud sentimental se insinua en los espíritus, colectivamente considerados. A la sombra de gloriosas tradiciones, duerme su relevante gerarquía espiritual.

La vida extrauniversitaria, por el contrario, ha ido asimilando los destellos de la investigación, ponderando los valores científicos y literarios dominantes y requiriendo de sus hombres mayor preparación y cierta mayor intensidad de conocimientos, que la Universidad, moviéndose en un plano tangente a la realidad, se halla incapacitada de suministrar. Es decir, el ambiente exterior se ha sobrepuesto al universitario, asfixiándole y llevándole al camino de hacer innecesaria su existencia.

Ante este alarmante desequilibrio, el Gobierno, sugerido, sin duda, por el profesorado más despierto y de arraigado cariño a la profesión, ha decretado un proyecto de autonomía, para que cada una de las Universidades se reorganicen según el criterio y la iniciativa dominante, en cuanto a los métodos, disciplinas y procedimientos de enseñanza a seguir. Entre las bases presentadas al ministro, ha habido una singular coincidencia, y es la de considerar necesario establecer un examen de ingreso, en vez de franquear la entrada en las distintas facultades, con la sola posesión del título de Bachiller, expedido por los Institutos de Segunda Enseñanza. Esta medida ha despertado suspicacias y resquemores entre los catedráticos de Institutos, ya que al no dar por suficiente la preparación adquirida en ellos, se entiende, implícitamente, que no consiguen dar a la segunda enseñanza la aptitud necesaria para emprender una carrera facultativa.

Reunidos los catedráticos de Institutos en Asociación desde el año pasado han expresado al Gobierno un firme deseo de renovación que les permita organizarse de forma que satisfaga los anhelos de la preparación Universitaria. Para ello, entre diversas cuestiones, proponen: la ampliación del número de cursos a ocho, en vez de seis que son en la actualidad,

consagrados los dos últimos a la especialización de Letras o Ciencias para que el alumno que se incline a uno u otro grupo, lleve una base de conocimientos susceptibles de ser ampliados en la Universidad.

Las reformas que más pueden interesar a los lectores de esta Revista son aquellas que se refieren al estudio de las lenguas en esta forma: La lengua francesa se distribuirá en cinco cursos sustituyendo a los dos que se cursan ahora, exigiendo que los profesores encargados de esta asignatura sean Licenciados o Doctores en Filosofía y Letras, pues actualmente se nombran por oposición, pero sin que sea preciso que el aspirante esté en posesión de titulo Universitario. Asimismo se requiere en dicho proyecto la ampliación del estudio de la lengua latina y la iniciación del griego desde el punto de vista de la utilidad etimológica. Para los ultimos años se relega el estudio de una nueva enseñanza, explicada con cierta intensidad: dos cursos de inglés o de alemán.

Este proyecto que, evidentemente, daría un grande impulso a toda la vida docente, está sustentado por todos los catedráticos de Instituto y presentado a la aprobación del ministro, el cual ha adelantado, en reciente asamblea, su conformidad y el deseo de cooperar y robustecer la educación escolar, que es ampliar el horizonte de la vida nacional.

Respecto a la Autonomía Universitaria, nada concreto puede anticiparse todavía, pues las líneas generales, un tanto desdibujadas, están en estudio. En vigor la mencionada Autonomía, sus efectos no son sensibles por ahora: por un lado, se han respetado los derechos de los actuales alumnos a seguir el plan de enseñanzas para el que adquirieron sus matrículas; por otro, existen graves dificultades de llevarlo a la práctica.

En la Universidad de Madrid se tiende a desglobar de la Facultad de Filosofía y Letras, las materias que hoy se estudian conjuntamente, dentro de cada Sección, dándolas un giro más práctico con el auxilio de las lenguas modernas, ahora inexistentes. Asi la Sección de Letras se subdividirá en tres grupos: uno que comprende la Licenciatura de lenguas clásicas y literatura, otro las lenguas orientales y otro las modernas. Es de creer que esta innovación será implantada en el próximo curso.

G. Arteta Errasti.

Luigi Ferrari, un bel tipo di improvvisatore della Montagna Pistoiese

Luigi Ferrari, conosciuto famigliarmente nella Montagna Pistoiese col nome di Gigetto del Bicchiere,* è un vecchietto di 81 anni, carbonaio e pastore. Ha l' aspetto caratteristico del contadino toscano, dal bel profilo aquilino, dagli occhi arguti, dal cappello sulle ventitrè, ma se avete la

* Bicchiere, è un paesetto di poche casa, appartenente al Comune di Cutigliano nell' Appennino Pistoiese, e situato vicino al Passo dell' Abetone.

fortuna di sentirlo parlare, è impossibile che ve lo dimentichiate mai più. Egli vi parla di Dante, di Omero, di Virgilio, di Ovidio, dell' Ariosto, del Tasso con una famigliarità che vi toglie il respiro. È capace di declamarvi lunghi passi del *Paradiso*, intercalando di tanto in tanto qualche parola di commento, quando gli sembra che l' interpretazione a voi possa riuscir difficile; da Dante passa al Marino e s' infervora sui tratti più belli della *Strage degli Innocenti*, e vi parla di Angelica, della Pia dei Tolomei, di Enea, di Orlando, di Erode, di Venere, di Goffredo come di esseri viventi e famigliari. Eppure egli sa appena leggere e scrivere, e quel che ha imparato, lo ha imparato da sè, per la sua grande passione al sapere e sopratutto alla poesia. Da ragazzo si portava al lavoro questo o quel volume di poeta e ne mandava a memoria centinaia e centinaia di versi. Adesso, nella sua vecchiezza, egli sarebbe capace di intrattenervi per delle ore intere, declamando i suoi poeti prediletti, o cantandovi i versi propri, giacchè anch' egli è poeta. Da giovane la poesia pareva nascergli spontanea nel cuore, le parole sembravano assumere, quasi senza che egli se ne accorgesse, il ritmo e la rima, i versi, come egli dice, gli fioccavano sulle labbra. Spesso il fervore poetico lo invadeva anche nel sonno ed alcuni dei migliori suoi versi li componeva sognando e si alzava in mezzo alla notte per gettarli sulla carta. La moglie, incapace d' intendere quest' entusiasmo da artista, destandosi, lo vedeva intento a scrivere dinanzi alla candela accesa e, brontolando, gli dava del pazzo.

Qui, in queste montagne, nessuna festa pubblica o privata può considerarsi completa se manca il cantore, e di tutti i cantori ed improvvisatori della regione Gigetto è di gran lunga il più bravo; ed egli rammenta volentieri come, anni fa, quando era ancora nel pieno vigore delle sue forze e la voce era ancora sicura, solevano venirgli inviti anche dai villaggi più remoti di quest' Appennino ed egli, col suo violino sotto il braccio, era allora capace di traversar l' alpe, anche d' inverno, sfidando la neve e i densi nebbioni della montagna, pur di non mancare all' impegno.

Stornelli, rispetti, serenate, ottave sono le forme predilette dei poeti popolari toscani, ma nei momenti d' ispirazione, il Ferrari ha saputo riportare dei veri trionfi improvvisando nelle forme assai più difficili della terza rima e del sonetto, in cui manca il sostegno della musica.

Nella sua poesia vibra spesso la nota patriottica (egli è un reduce di Aspromonte), e prima del '70 cantava:

Ma non intanto cade
Chi per la patria muore,
Sul campo dell' onore
Sempre immortal sarà.

Risorgerà anche Roma
Al tuono del cannone;
Qual ferito leone
Un dì risorgerà.

Ascoltandolo declamare col gesto energico e colla voce ancor vigorosa, ne ammirate il vivacissimo ingegno, ma, sopratutto, vi sentite attirati

dalla sua personalità, in cui spira inesausto la giovinezza dell' anima. È un piacere vederlo ridere ed animarsi tutto mentre racconta i mille episodi della sua vita avventurosa: le sue esperienze in Sicilia, quando nell' ospedale militare borbonico dormiva colle orecchie e il naso tamponati per salvarsi dagli eserciti di insetti che infestavano i letti; in Sardegna, dove rammenta con gioia speciale le sue prime armi colla vernaccia di Siniscóla, famosa per esser capace di atterrare e rendere insensibile per dodici ore gli incauti bevitori; a Genova dove nelle ore libere faceva da comparsa nel teatro Carlo Felice e teneva allegro il suo capitano componendo ardite canzoni sulle donne genovesi; e infine le allegre compagnie qui nelle montagne, le giostre di canto, di poesia, di musica, i balli dei suoi tempi migliori, i canti notturni in belle brigate all' accompagnamento dei violini. L' entusiasmo gli brilla nell' occhio quando rammenta in lunga filastrocca i vini più squisiti dell' Elba, famosa nei fasti dell' enologia toscana; e, mentre ascoltate la sua parola espressiva e il suo riso ancor giovane, dimenticate il vecchio che vi siede dinanzi e vi par di vederlo, sul fior degli anni, il più allegro fra gli allegri, l' anima di ogni brigata, egli, che, in Sardegna, fra i suoi compagni carbonari, nel giuoco della *passatella*, era capace di bere un fiasco intero di vino senza staccar dal fiasco le labbra, e sapeva nelle danze destare il riso e l' ammirazione delle donne, piegando, per bravata, fino a terra il ginocchio, senza perdere il tempo della musica. Dappertutto, in ogni paese, in ogni compagnia sempre accetto perchè sempre pronto a ridere, a cantare, a suonare, sempre primo nel bere, nell' improvvisare, nell' organizzare giuochi e serenate.

Ma, nella primavera scorsa, la sventura ha colpito il vecchio poeta. Il fuoco gli distrusse la sua casetta nel piccolo villaggio del Bicchiere e, colla casa, la sua biblioteca di 50 volumi, quasi tutti poeti, i suoi due violini, e tutto ciò che egli possedeva. La moglie poco dopo gli morì di crepacuore. Di nove figli non gliene rimangono che due, ammogliati e non troppo curanti del padre. Così ad ottantun' anni il vecchio poeta è rimasto senza tetto, povero, privo dello strumento che era la sua passione e con cui poteva ancora guadagnar qualchecosa, e gira da una casa di parenti e di amici ad un' altra, senza aver più un posto che può chiamar suo in questa sua patria.

Ed ora riporterò qualche saggio delle sue poesie. La prima, *Voce di dolore* fu composta il 18 aprile 1916, per la morte di Stefanino, un giovane di Cutigliano, che cadde nella nostra guerra. La vedova Annita chiese al poeta qualche verso che ne consacrasse la memoria. Ed egli dettò i seguenti:

Canterò delle spade guerriere,
La ria sorte che tocca ai soldati,
Come tanti di quei disgraziati
Cruda morte da noi li rapì.

Stefanino sul fiore degli anni,
Fresco e vago qual giglio o qual rosa,
Dalla vaga e diletta sua sposa
La disgrazia, infelice, rapì.

Se dal cielo rivolgi lo sguardo
Furibondo all' Italica terra,
Dove infuria e minaccia la guerra,
Sia per terra, per aria e per mar,

La tua Annita piangendo ti chiama
E ti dice : tu prega per me ;
Se soccorso sarai nel pregare,
Ogni giorno pregar vo' per te.

Quante volte ti sogno nel Cielo
Con in mano un bel fiore, una rosa
E che preghi pel figlio e la sposa ;
Non si scordino anch' essi di te !

Quante volte mi tornano in mente
Quei bei giorni che teco passai,
Ma la sorte infelice oggimai
Ogni speme ci tolse dal cor.

* * * * *

Par mi dica dal cielo :—Coraggio !
Non è in terra la pace del cuor.
Non lo vedi ? c' è invidia, c' è guerra,
Sol mestizia, e, per tutto, dolor.

Io son giunto agli eterni riposi
E in eterno il godere sarà.
Non più piango quei giorni noiosi
Che trovai nella guerra di là.

Rafaëllo, fate coraggio
Alla sposa e alla suocera mia.
Più fortuna di me il ciel vi dia
Nella terra infelice laggiù.

Qui vi aspetta l' eterno gran Dio,
Qui vi aspetto con sommo piacer
E il dolore ne vada in oblio,
Sol contento qui resti con me.—

Faccio fine perchè qui il dolore
Qui mi opprime la mente e la pace,
Qui la musa ne resta e ne tace,
Che tremante nell' anima stà.

Questi versi che scrissi dolenti
Mi perdoni chi uditi li avrà
Per comando dei cari parenti
La memoria colà resterà.

CUTIGLIANO.
18 *aprile*, 1916.

Il capolavoro del Ferrari è però la sua *Ode alla Montagna Pistoiese* in terza rima, improvvisata all' Abetone, parecchi anni fa, dinanzi a dei signori, che gli assegnarono il tema ed il metro. Per le esigenze dello spazio ne riporterò soltanto la prima parte, che è la più bella.

ODE ALLA MONTAGNA PISTOIESE

A voi, d' Italia bella anime elette,
Che a respirar le molli aure fragranti
Movete il passo sulle tosche vette,
Quando presso alle vive acque sonanti,
Sotto quest' ombre silenziose e amene,
Gite quai novi cavalieri erranti,
Vi dica il cor*, quand' io l' alta Camene
Invocando, la vigile balzante
Strofa ora lancio per le vie serene.
Ora non più, che logore ed infrante
Giaccion le membra mie, nè speme alcuna
M' allieta il cor, lo spirito anelante.
Come la bianca e moribonda luna
Quando tra i monti tacita discende,
Fra breve si calerà nell' urna bruna ;
Pur non ostante tra le spire orrende,
Crudeli, di mia sorte inesorata
L' alma d' amor nuovo desio m' accende:
Nuovo desio d' amor, gente bennata,
M' ispira il cor ed alle labbra sale
Dal profondo dell' anima affannata.
E quest' inno del cor vi dica vale ;
Salve, felici voi, che adesso accoglie
La fresca e protettrice ombra ospitale.
O bello è andar la via, fra verdi spoglie,
Che dall' Ombrone a Boscolungo mena
Quando la vespertina aura si scioglie !
O la montagna sempre verde e amena
Da Cireglio alle Piastre, a Pontepetri
Dal Bardalone a San Marcello scema !
Incantevoli e vasti boschi tetri !
E il bel Reno, la Lima e la Maresca
Bagnan con l' onde loro questi spetri.
O del Cimone aspri macigni accesi
Dal sol, quando tramonta, o rutilanti
Del lago Scaffaiolo onde cortesi !
O di natura prodigiosi incanti
Le Tre Polenze e là il Cappel d' Orlando
E il Libro Aperto che ci è qua davanti !
Oggi, privo di forze e dolorando,

* Dire è usato nel senso assoluto di parlare.

Col pensier che mi affligge, ad essi torno
Le più dolci memorie rievocando.
O quante volte al tramontar di un giorno,
Ho sceso le cime di questi verdi monti
Con vaghe e liete compagnie d' intorno !
Ma se presso a quell' acque e a quelle fonti
Ancor di ritornar mi fosse dato,
Pria che degli anni miei l' astro tramonti,
Piegherei sottomesso e rassegnato
Più volentieri e con minore affanno
L' onorate canizie al duro fato.
Ma poi, se questo non m' accorderanno
Le crude Erinni sopra i gioghi aspèri,
Eppur mi lice di cantar quest' anno
O ammiratori miei dotti e sinceri
Pieni di gentilezza e di buon cuore
Accoglino, quest' ode volentieri
Ricorderanno il popolar cantore
Che lieto ogni anno a improvvisar venia
Al cospetto di voi, versi d' amore.

Affascinati dalla eleganza e dalla ricchezza della lingua e dalla musica sonora dei versi, non dimenticate che questo è un contadino che declama, anzi che improvvisa. Oh inesauribile vigore d' arte in questa gagliarda razza toscana !

BEATRICE GIGLIOLI.

CUTIGLIANO PISTOIESE,
12 *settembre*, 1921.

Mistigri

DROITE, la queue en rond, ma gentille minette
Suit du regard ma plume et tout à coup parfois,
Une petite patte, aussi leste que nette,
Coupe ma phrase en deux, et souvent même en trois.

Alors fort doucement je gronde la coquette
Qui, les yeux grands ouverts et l'air le plus narquois,
Me joue un autre tour de sa façon follette,
Sure de mon sourire à son joli minois.

La raison, je le sais, ne sera pas de mise ;
Cependant la beauté, quoi que le sage en dise,
Fait bientôt pardonner tout péché bien mignon.

Or comment résister à ses câlineries,
Quand, avec gentillesse et, roulant un ronron,
Mistigri semble dire : ' Assez de rêveries !'

V. E. KASTNER.

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GOLDSCHMIDT, THORA: Español por la intuición y la vista. Pp. 104. Paper boards. Ferdinand Hirt, Leipzig.

JELLY, A. M.: Tests in Spanish Composition and Grammar. Pp. 64. Paper, price 1s. 6d. net. Harrap.

SIERRA, G. MARTINEZ: Canción de Cuna. Edited by A. M. Espinosa. Pp. xxi+142. Paper boards, price 3s. net. D. C. Heath and Co.

PHONETICS

BATEMAN, G. C.: Phonetics without Symbols. (French Phonetics for Schools.) Pp. 29. Paper, price 1s net. W. Heffer and Sons.

BATEMAN, G. C.: Teacher's Book. Price 1s. net.

GENERAL

JESPERSEN, OTTO: Language. Pp. 448. Cloth, price 18s. net. George Allen and Unwin.

PALMER, HAROLD E.: The Oral Method of Teaching Languages. Pp. ix+134. Cloth, price 5s. net. W. Heffer and Sons.

Reviews

SHAKESPEARE, W.: The Tempest; The Two Gentlemen of Verona; The Merry Wives of Windsor; edited for the Syndics of the Cambridge University Press by Sir A. T. Quiller-Couch and J. Dover Wilson. Cambridge. 1921. Cloth 7s. 6d., 6s., and 8s. net.

'Within this last decade the study of Shakespearean texts has been given a new trend by three distinct though closely related discoveries.' With these words the textual editor of the new Cambridge Shakespeare both justifies the new edition and indicates its distinctive character, and all who have gazed, as from a peak in Darien, at the new world of Shakespearean scholarship opened out by the recent application of critical bibliographical study to the text of the plays will welcome the embodiment of the firstfruits of that study in so compact and pleasing a form. The recent discoveries here mentioned have gone far towards dispelling the cloud of conjectural emendations and *a priori* assumptions which have obscured the text of the plays. Mr. A. W. Pollard has shown that the 'good' Quartos are duly registered texts printed from theatrical copy, either the author's own MS. or closely related to it, and therefore of first authority as compared with any other text, the terms 'stolen' and 'surreptitious' applying only to the four 'bad' or pirated Quartos, while the researches of Sir Maunde Thompson on Shakespeare's handwriting have given a sound palæographical test for textual emendations, and Mr. Percy Simpson has demonstrated the dramatic value of the punctuation of the Folios and Quartos. Accordingly, the new edition is based on 'good Quartos' where these exist, and on the first Folio, preference being given to the earlier text unless there is sound reason for doubting its accuracy. Textual readings are subjected to palæographical tests; the old punctuation is indicated, where possible, by a system of pause marks and parentheses; errors of verse arrangement arising from revision or abridgement are indicated, and, where possible, rectified, and a relatively satisfactory compromise is made between the old and the modern usage in spelling and abbreviation. An important feature is the arrangement of the plays without division into acts or scenes, the emphasis thus thrown on the literary continuity of the matter being balanced by the addition of stage directions as in a modern play, while the old system of division is indicated at the head of the page.

The edition follows the order of the first Folio rather than that of the 'tentative inventory' of the plays in chronological order, given by Sir A. T. Quiller-Couch in the general introduction to the series, and this at some sacrifice of continuity from the literary point of view, increases the concentration of interest on the individual plays, while the general introduction in a survey of the growth and development of Shakespearean criticism lays stress on the importance of the chronology of the works for the understanding of the writer. In the introduction to the *Tempest*, the mature Shakespeare is shown weaving a magical atmosphere about his island, and achieving the 'feat of stagecraft' which brings the chronology of the play within the limits of the Unity of Time. In the *Two Gentlemen of Verona*, Sir A. T. Quiller-Couch shows how the taste for fine writing and literary quibbles clings to the younger poet, while his newly developed interest in character, grafted on a youthful preoccupation with plot, helps him to individualize the pattern-like duplication of heroes, heroines, and their servants. Valentine's amazing surrender of Silvia to his friend is ascribed by both editors to a reviser, whose hand can be traced in the bad craftsmanship of the final scene and in the claptrap jingle of the lines in which Valentine's offer is made, and who is, perhaps, responsible for the drastic

abridgment of the play which has cut out Julia's father and Antonio's brother, and confused Milan, Verona, and Padua in the text. All these three plays depend upon the text of the first Folio. In the case of the *Tempest*, the theatrical copy on which the Folio text is based has clearly been abridged and revised, but the editors attribute the main part of the revision to Shakespeare himself, working at Stratford, and suggest that the masque was first inserted for the performance of the play in 1612-13 in honour of the betrothal of the Princess Elizabeth. The copy for the two following plays would appear to have been compiled from actors' parts with the help of the theatrical 'plot' of the plays. For the *Merry Wives of Windsor* we have also a pirated Quarto of 1602, based on the same ultimate original as the Folio text, but depending on the memory of the actor who pirated it. The Quarto is thus nearer in type as in date to the Shakespearean revision of the play in compliance with the royal command to represent *Falstaff in Love* in 1598, while the Folio is a more correct version of the genuine stage copy as abridged for the royal performance in 1604. In the introduction and notes grounds are shown for associating the earliest form of the play with London rather than Windsor, and for assuming the original hero to have been 'a high-falutin' euphuistic lover,' whose name at some stage may have been Oldcastle, as suggested by the term 'bully-rook,' and the mention of his castle in iv. 5. 6.

Space forbids more than a cursory glance at the many suggested elucidations of textual difficulties, and verbal quibbles supplied in the notes and glossary which accompany each play. 'I *think* thee Ariel' for 'I *thank* thee' (*Temp.* iv. 1. 164); 'at a *minion* rest' for '*minute's* rest' (*M.W.* ii. 4. 22); '*catalogue*' for '*cat-log*' (*Two Gent.* iii. 1. 271); 'laughter,' 'a sitting of eggs' (*Temp.* ii. 1. 82); '*laugh me asleep*' a quibble on the nautical 'luff asleep' (*ibid* ii., 1. 185), and many other examples might be cited.

In short, the new edition has justified its claim to be a real contribution to Shakespearean scholarship, and the method of investigation text by text provides the surest test of the new critical principles on which the edition is founded, and establishes a new and sound basis for all future investigation.

H. M. R. MURRAY.

ABEL CHEVALLEY: *Le Roman anglais de notre Temps.* Pp. xii+256. 8s. 6d. Oxford University Press.

The author's preface states that this book is intended to guide French readers through the world of English novels, and direct their choice to the best and most characteristic products of this form of art. A chapter is devoted to the novel before the nineteenth century, and the rest of the book is concerned with writers from Dickens to the present day. M. Chevalley is obviously an indefatigable novel reader, who has a sense of proportion and a faculty of direct and epigrammatic criticism. French readers who are willing to follow his guidance will not go far wrong. There are certain obvious difficulties in the arrangement of the subject-matter which M. Chevalley has not entirely overcome: chapters on Samuel Butler and Henry James are followed by 'Développement du roman anglais depuis trente ans,' 'Les Régionalistes,' 'Les cinq grands romanciers contemporains,' 'Les romancières anglaises depuis George Eliot jusqu'à la guerre.' These lines of demarcation are vague, and there is no pursuit of any line of development if all *romancières* are put into one compartment upon the mere ground of sex.

M. Chevalley does not make the mistake of judging English fiction by the standard of performance and the scale of production current in France. He has realized that we possess a reading public which rises superior to penny dreadfuls, but pursue the 'pernicious habit of reading' for the sake of amusement only, and of the 17 millions of our countrymen who are supposed to consume each a volume of fiction per month, comparatively few require more than Hall Caine and Marie Corelli can provide: of the former, says M. Chevalley, 'aucun romancier contemporain de l'Angleterre, sauf peut-être Marie Corelli, n'a contribué davantage à fortifier le mauvais goût, en y sacrifiant.' Nor does he pass over the more obvious defects of the average English novel, irrelevance of detail, weakness of construction, carelessness of style. But he regards it as 'l'un des genres les plus vivants, les plus vivaces, dans la littérature du monde entier.' The average French novel may often be a better work of art, but its concentration upon one eternal subject results in the fact that 'il représente d'une façon moins complète et moins instructive l'ensemble de la vie moderne.' Upon the future of the novel M. Chevalley does not venture to prophesy. His book will not only be of great use to his own countrymen, but is of much interest to Englishmen, who may differ from some of his criticisms but will certainly find them stimulating.

H. J. C.

J. TOPHAM: *La Grammaire anglaise sans Maître.* Pp. 120. 2s. Marlborough et Cie.

A series of graded exercises with grammatical and syntactical explanations and a vocabulary: the book covers the essential points; the phonetic instructions are hardly adequate, and the self-taught are not likely to acquire an intelligible pronunciation without more help than is here provided.

G. C. BATEMAN: *Phonetics without Symbols.* Teacher's Book, pp. 29, 1s.; Pupil's Book, pp. 29, 1s. Heffer and Sons, Cambridge.

These books explain a simple method which enables teachers of phonetics to avoid the use of a special alphabet, while retaining the advantages of phonetic training. We strongly advise all teachers of phonetics to give the system their careful consideration.

W. M. POOLE: *Conversations en Classe.* Pp. 88. 3s. 6d. John Murray.

Forty-three pages of pictures of objects common in daily life are followed by questions and answers in French. The pictures are well grouped, and in proper hands the book should certainly secure its object, that of providing material for class-room conversation.

BALZAC: *Five Short Stories.* Ed. A. Tilley. Pp. xxvii+170. 5s. 6d. Cambridge University Press.

The five stories are *Le Curé de Tours*, *Jésus-Christ en Flandre*, *Le Chef-d'œuvre inconnu*, *L'Auberge Rouge*, and *La Messe de l'Athée*. These are sufficiently diverse in character to show the varied nature of Balzac's talents. There are brief footnotes, and an excellent introduction which deals most suggestively with Balzac's merits and defects as a short-story writer.

B. W. DOWNS and H. LATIMER JACKSON: *A Manual of the Dutch Language.* Pp. 143. 6s.
H. J. CHAYTOR: *A Manual of French.* Cambridge Guides to Modern Languages. Pp. 138. 4s.

This series is intended for autodidacts who wish to learn how to read a language, but not to speak or write it. Interlinear translations of a word for word type are provided at the outset, with frequent references to a simplified grammar which precedes the texts. Vocabularies are appended which will clear up any difficulties encountered when the translations become less literal. Anyone who goes carefully through one of these guides should have a working knowledge of the language concerned, which will enable him to attack its literature with the aid of a dictionary. We hope the series, which already includes an African and an Indian language, will be extended to cover some of the European languages which are less generally familiar.

JOHN TOPHAM: *L'Italien sans Maître.* Pp. 144. 2s. E. Marlborough et Cie.

Eighty-four pages of special vocabularies are followed by a simplified grammar and by conversational phrases of the type useful for travellers. A phonetic rendering based upon French sounds follows each word and phrase: this transcription is not strictly scientific, but is sufficiently accurate to be of use to those who know French. Words and phrases are apparently intended to be learned by heart and spoken aloud in the process. We have seen systems of self-instruction which make less extensive demands upon the memory.

GIUSEPPE PARINI: *Il Giorno.* Ed. A. F. Johnson. Pp. xi+95. 3s. Clarendon Press.

A useful edition of Parini's chief work, provided with an introduction and concise notes. The plain text may also be had separately. To students of Italian literature this series should be valuable.

LEANDRO FERNÁNDEZ DE MORATÍN: *La Comedia Nueva.* Ed. H. C. L. Balshaw. Pp. xvi+108 3s. 6d. Methuen and Co.

A well printed edition of this play with a vocabulary and useful notes. The introduction attempts to sketch the history of the Spanish theatre and to estimate Moratín's place in it within sixteen pages. The result is failure to give an adequate idea of either the history or the dramatist. This play is of first-rate importance to every student of the Spanish theatre in the eighteenth century, and the objects of its attack and the controversy which it raised are here barely indicated.

G. MARTÍNEZ SIERRA: *Canción de Cuna.* Ed. A. M. Espinosa. Pp. xxi+142. 3s.
D. C. Heath and Co.

The editor provides a useful introduction to the play, and notes are followed by carefully composed exercises of the direct method type and a vocabulary. A very suitable book for a second year class.

A. M. JELLY: *Tests in Spanish Composition and Grammar.* Pp. 63. 1s. 6d. Harrap.

A series of examination questions graded in difficulty, and suitable for second and third year pupils.

SIR WALTER SCOTT. *Selections from the Poems of Sir Walter Scott.* Ed. A. H. Thompson. English Romantic Poets Series. Pp. xl + 196. 4s. 6d. Cambridge University Press.

Scott is a poet from whom selection is not easy, in view of the generally even level of his workmanship, and of the fact that he was a narrator in verse. It would be difficult to improve upon the selection here made, and the editor has given summaries of the longer narrative poems, so that the circumstances of his extracts may be understood. The introduction gives a well-reasoned account of Scott's place in the history of poetry, and due regard is paid both to his excellences and his limitations.

PANCONCELLI-CALZIA (Director of the Phonetic Laboratory, University of Hamburg): Das Hamburger experimentalphonetische Praktikum. Part I., Das kleine Praktikum. Otto Meissner's Verlag, Hamburg, 1922. Pp. 80; 73 figures. Price not given.

In publishing *Das Hamburger experimentalphonetische Praktikum, I. Teil, Das kleine Praktikum,* Professor Calzia has rendered it possible for those who wish to work in laboratories to know just what to do. The first exercises show how the breathing is registered and the volume and velocity of the expired air measured. The methods of observing the larynx are described. The use of the larynx recorder to determine the amount and the position of the voicing of sounds is described in detail. (In passing it may be remarked that such records show that the statements in the textbooks concerning voiced and non-voiced sounds are always inadequate and often incorrect.) The methods of studying the melody of speech, nasalization, emphasis, etc., are given in detail. Palatograms are used in a way far in advance of what is done elsewhere. The mechanism of the phonograph and the gramophone is a matter of careful study. Particularly valuable are the sections on the analysis of vowel curves with the schemes for computation. The book shows the teaching of experimental phonetics at its best. In fact, the only place where experimental phonetics is a speciality is, except Paris, the laboratory at Hamburg. Professor Calzia's pupils are introducing his methods in the various Universities to which they are called. It is to be remembered that this book gives only the elementary course, which is followed by a more elaborate advanced course, and later by training in the methods of research. Here, also, it is to be noted that Hamburg is the only institution (with the exception of Paris) that produces any experimental phonetic research. This research is producing some important results. The prevailing notions of speech and language have been found to be as inadequate as botany or anatomy before the use of the microscope. It is not that the present phonetics and philology teach deliberately false things, but that, when compared with the actual facts discovered by experimental phonetics, these teachings are as crude, superficial, and distorted as would be the views of a Chinese traveller after a week's residence in England.

The wonderful Abbé Rousselot, the founder of experimental phonetics, is still active in Paris; he has just been made a professor in the Collège de France. A new laboratory has been set up in the Sorbonne, yet at the present time the centre of work in experimental phonetics lies in the laboratory of Professor Calzia, who is Rousselot's most distinguished pupil. The circumstance is a curious example of internationalism. Calzia, an Italian, the pupil of a Frenchman, is the head of a German laboratory.

E. W. SCRIPTURE.

The Letters of Santa Teresa

THE year 1622 saw the canonization of the great Spanish mystic, Santa Teresa, and it will be fitting in this tercentenary year to write something of her many-sided personality and her diverse achievements, the more so since an edition of her letters, in English, is in course of publication.*

* *The Letters of Saint Teresa*: a complete edition translated from the Spanish and annotated by the Benedictines of Stanbrook. London: Thomas Baker (Vols. I. and II. published; Vols. III. and IV. in preparation). This edition entirely supersedes previous ones in English, which were fragmentary only. The translation follows the Spanish of D. Vicente de la Fuente (Madrid, 1881), but includes various additional letters from other sources.

Sister of six soldier-brothers, Teresa de Cepeda y Ahumada is essentially through her life the child who at seven years old decided, after serious hesitation and much study, that she would suffer martyrdom at the hands of the terrible Moors, and afterwards recounted the tale in her autobiography.

> 'Deseaba yo mucho morir así, no por amor que yo entendiese tenerle, sino por gozar tan en breve de los grandes bienes que leía haber en el cielo, y juntábame con este mi hermano a tratar qué medio habriá para esto. Concertábamos irnos a tierra de moros, pidiendo por amor de Dios, para que allá nos descabezasen, y paréceme que nos daba el Señor ánimo en tan tierna edad, si viéramos algún medio, sino que el tener padres nos parecía el mayor embarazó. . . .

The project was defeated, and its heroine lived on for sixty years to re-establish the primitive Carmelite rule, found over thirty religious houses, and go down to posterity as one of the greatest women of Spain. But Teresa is also the woman who spent thirty years under discipline preparing for this part of her life-work, who battled all her life long against ill-health and pain without relaxing the austerities which she thought it right to practise, and who left the world, not only the *Libro de mi Vida* and the *Libro de las Fundaciones* (which alone would have been great gifts), but also those classics of mysticism, the *Camino de Perfección*, the *Conceptos del Amor de Dios*, and the *Moradas* (or 'Mansions'), generally known in this country under its sub-title of the 'Interior Castle' (*Castillo interior*).

Both the practical and the mystical sides of Santa Teresa's character are exemplified in these letters now before us—often both in one short sentence—and equally so those wonderful personal qualities which nothing so well as letters can throw into relief. 'I do not know,' wrote Newman in his *Historical Sketches*, 'where else to find the daily life, the secret heart, of such favoured servants of God, unveiled to their devout disciples in such completeness and fidelity. Modern times afford some instances of the kind. St. Teresa is one of them.'

But these letters are more than a mere commentary on Santa Teresa's *Libro de su Vida*, or on her relations with such dominating personalities as Father Gracian and St. John of the Cross—the latter of whom she described after their first meeting as 'small in stature but great in the eyes of God.' They show us the practical woman at her work; writing 'seven or eight business Letters'; acknowledging gifts of butter, fowls, or a much-longed-for book; thinking out and sketching the homely illustrations which illumine her great mystical writings; describing the 'fleas, ghosts, and bad roads,' which were indeed no small part of the trials to to be endured by a sixteenth-century missioner. Very noticeable in the context of the last of these quotations is the whimsical humour which is never long absent from the letters. 'Do not repeat so often that you are growing old . . . as if the lives of young men were guaranteed!' she says to one. And, to herself, 'but how malicious I am! and in this life there is need to be!' Again, note her frequently expressed delight in the quaint sayings and doings of Father Gracian's little sister, and the point where she breaks off in one of her letters to the Father to exclaim: 'Oh, how well I get on with my confessor! He has told me to eat more and to go recreation as a penance.'

Both the *Foundations* and the Letters show how the practical mysticism of Santa Teresa affected her writings as well as her life. The Letters continually illustrate the dislike which she felt towards any sort of publicity being accorded to what should be strictly personal, the sanity of her spiritual outlook, above all the healthy-mindedness and physiological insight which made her dread more than anything else the slightest approach to morbidity. Among her many counsels on prayer and meditation in the Letters we may read: 'Do not tire your brain by trying to work it during meditation.' 'The state of the soul varies like the weather; it could not be otherwise: do not distress yourself about it, for it is no fault of yours.' 'When you feel oppressed [in prayer] you should move occasionally to some place where you can look at the sky. . . . Human frailty must be humoured lest nature succumb.' 'Do not suppose that one who suffers does not pray; he prays, since he offers his sufferings to God, and often far better than one who is racking his brains in solitude, and who fancies, if he manages to wring out a few tears, that this is true prayer.'

Was the Madre Seráfica, with all these gifts, also a poet? Partisan, certainly, is the judgment which would ascribe to her the magnificent *No me mueve, mi Dios, para quererte . . .*, and if we are to judge her poetic merits by the well-known *Versos nacidos del fuego del amor de Dios* (with their refrain *Que muero porque no muero*),* we shall probably prefer to read the

* Which may be read (for example) in the *Oxford Book of Spanish Verse*, pp. 98-100.

Moradas, in which is enshrined her true lyric genius. But it would be more than injustice to close the Letters without citing, as it stands, a translation of the lines; *Oh hermosura, que excedeis . . .!* which will probably send most of its readers to Santa Teresa's hymns:

O Beauty, that doth far transcend
All other beauty! Thou dost deign,
Without a wound, our hearts to pain—
Without a pang our wills to bend
To hold all love for creatures vain.

O mystic love-knot, that dost bind
Two beings of such diverse kind!
How canst thou, then, e'er severed be?
For bound, such strength we gain from Thee
We take for joys the griefs we find.

Things void of being, linked unite
With that great Beauty infinite.
Thou fill'st my soul which hungers still:
Thou lov'st where men can find but ill:
Our naught grows precious by Thy might!

'Que seso de fundadora!' comments the writer, in her quiet mock-humorous way. We for our part reiterate the exclamation in all seriousness, and in wonder that the woman who had all the efficiency of this world should have been permitted to realize so much of that Other.

E. A. P.

University of Oxford

TAYLOR INSTITUTION

GERRANS SCHOLARSHIP FOR GERMAN

An Examination will be held at the Taylor Institution on Tuesday, June 13, 1922, and following days, for the purpose of electing to a Gerrans Scholarship offered by the Curators of the Taylor Institution from the income of a bequest made by the late Henry Tresawna Gerrans.

The Scholarship is of the annual value of £60, and the Scholar will be required to pursue the study of German and to read for the Final Honour School in that language.

Full particulars may be obtained from the Secretary, Taylor Institution, Oxford.

The Summer Term at the French Institute

Mr. Lloyd George, in his recent message to the members of the French Institute, said he looked upon them 'as guardians of the sacred flame of friendship in all departments of our intercourse with France.' There is no friend of France, therefore, who will not be glad to hear of the steady increase in the Institute's membership. It now numbers 706 subscribers to public lectures—*i.e.*, special lectures by famous French men and women who come from France on purpose, and regular lectures by members of the Institute staff, who are all University graduates. The number of students in the Faculty of Arts has grown from 243 this time last year to 290 at present; the number of pupils in the boys' and girls' lycées from 112 last March to 218 now. The course of Modern French Studies inaugurated this year has already attracted 46 students.

Meanwhile the Institute has many requests for various extensions of its activity, and it is doing its best to meet them. Of one of these developments especially we hope to have something to say in our next number.

The Summer Term both for Institute and Lycées opens on April 24. While Molière figured large in this term's classes and lectures, in next term's programme the interests of these who hope to visit France for the summer holidays will be considered in lectures illustrated by lantern slides on the Environs of Paris, St. Denis, St. Cloud, Meudon, Marly La Malmaison, and even so far afield as Compiègne and Pierrefonds. Mr. Vieille will deal with Bergson and Laughter, and Mr. Baldensperger with comparative literature.

Two special lectures which cannot fail to be brilliant will be given by *M. Jérome Tharaud on Maréchal Lyautey's Work in Morocco*, and by *M. Robert de Flers*, one of the latest Academicians, on *l'Esprit Français*. At the first, the French Ambassador will take the chair; at the second, Mr. G. K. Chesterton.

Anglo-French Society

L'Anglo-French Society a cette année poursuivi son activité avec un succès grandissant. Son syllabus comprenait des réunions presque quotidiennes, parmi lesquelles nous mentionnerons celles qui peuvent spécialement intéresser nos lecteurs. En premier lieu, il convient de citer la série de conférences que M. Maurice Thiéry a consacrées au théâtre français contemporain. Sa leçon d'ouverture fut consacrée à l'œuvre de Molière à l'occasion du tri-centenaire. Ensuite, il consacra plusieurs causeries au théâtre romantique et aux drames de Victor-Hugo, puis ce fut le tour de la comédie romantique, des comédies de Musset et du théâtre de Scribe. Il en vint ensuite à la comédie de mœurs, au théâtre d'Alexandre Dumas, d'Émile Augier et de Meilhac et Halévy. Ensuite, il consacra une leçon spéciale au vaudeville, pour finir la série, par l'examen des pièces de Paul Hervieu, Henry Bataille, Lavedan, Capus, etc. Cette série de conférences a été l'une des meilleures que la Société ait offerte à ses membres. M. Maurice Thiéry y fit preuve d'une érudition, d'une verve, d'un esprit qui enchantèrent les auditeurs. La saison prochaine, il reprendra l'étude du théâtre contemporain en complétant la série que nous venons de décrire.

Une autre série de conférences qui intéressa un public non moins empressé fut celle que Mademoiselle Vigoureux consacra aux peintres français. Commençant avec Greuze, peintre de la jeunesse, elle traita de Louis David et de la Renaissance classique en passant par Prud'hon et aboutissant à Ingres pour terminer la série par Hippolyte Flandrin et la peinture religieuse, par Eugène Delacroix et l'école romantique.

Parmi les autres conférenciers, il convient de signaler le major McKenzie Rogan, qui parla de la musique militaire sous la présidence de Sir Alexander McKenzie. M. Cerisier Duvernois, qui traita d'abord des poètes humoristes de Montmartre, et ensuite, sujet fort différent, des moyens de défense et d'attaque des insectes, avec projections.

Enfin, Mademoiselle Gabrielle La Tour donna plusieurs récitations de poésie, accompagnées des commentaires éclairés. Elle obtint un succès tel, qu'à la demande des membres, cette série sera particulièrement continuée la saison prochaine.

Il convient de mentionner tout spécialement l'admirable conférence que, sous la présidence de M. Laurence Binyon, M. Émile Cammaerts consacra à la poésie moderne de langue française—c'est-à-dire, aux poètes belges et français qui depuis près d'un demi-siècle ont illustré la langue de Molière et de Victor Hugo.

Les concerts du mercredi, commencés plutôt comme une distraction familiale, sont devenus une institution importante, et il a fallu instituer un sous-comité chargé de s'en occuper. Il furent suivis par un public toujours plus nombreux qui s'y amuse et s'y distrait. Enfin, les soirées dansantes ont fait souvent souhaiter que la salle de danse soit plus spacieuse.

Avant de terminer, il convient de consacrer quelques lignes à l'admirable concert de musique française et anglaise qui fut donné le 17 mars par M. Adolphe Hallis. Le programme, composé de pièces de Scarlatti, Claude Debussy, Maurice Ravel, Paul Dupin, F. Turner, Arnold Bax, Chopin, Liszt, fut des plus intéressants, et il fit apprécier aux membres de la société quelques-uns des compositeurs modernes français et anglais qui méritent d'être mieux connus.

En attendant qu'elle transporte ses pénates dans des locaux plus vastes où son activité pourra s'exercer plus à l'aise, se développer et se multiplier, la Société prépare une saison prochaine qui ne le cédera en rien à celle qui vient de prendre fin.

L'Anglo-French Society n'est ni un établissement d'enseignement, elle n'est ni école ni lycée, mais les adultes qui possèdent les éléments suffisants pour lire et parler la langue française y trouvent des occasions précieuses de perfectionner leur connaissance et de rencontrer des Français de bonne compagnie. Pour tous renseignements s'adresser à l'Hon. Sec., Scala House, Tottenham Street, W. 1.

H. D. Davray.

Compulsory Latin at Matriculation

In view of the interesting debate on Compulsory Latin which took place at the annual meeting of our Association at Cambridge, it may be of interest to readers of Modern Languages to hear of the action taken by the Senate of the Queen's University of Belfast on this subject at its meeting on Wednesday, February 15. The Senate decided to abolish Compulsory Latin at the Matriculation examination. The governing body was moved to take action in the matter by the following considerations:

The University has for a long time past fully recognized that a sound education is possible without Latin by admitting students who have done no Latin to every other Faculty except that of Arts. Even in the Arts Faculty, no student preparing for any Honours degree, except in Classics, is compelled to pass any examination in Latin after Matriculation.

Unfortunately, many students of proved literary capacity have been prevented, owing to their ignorance of Latin, from entering the Arts Faculty, and forced to enter the Faculties of Science and Commerce, for which, in many cases, they have no inclination. This hardship has been especially felt by the Girls' Schools which have, hitherto, devoted most of their attention to the study of modern languages. Owing to the present-day demands of Mathematics and Science, it is no longer possible, except in the case of the very ablest pupils, to study more than two languages. Consequently, if Latin is of necessity one, and French is by long tradition the other, the second modern language, whether German or Spanish, has to be abandoned.

It is felt as a great grievance by girls that, after having been forced to learn Latin in order to enter the Arts Faculty, they are prevented from presenting Latin at the University as an Honours subject, because they have done no Greek, while, owing to their having been compelled to give up the study of a second Modern Language in order to begin Latin, it is difficult for them to enter the Honours School of Modern Languages in which two living languages are required. The Senate was also strongly impressed by the following passage in the 'Report of the Committee appointed by the Prime Minister to enquire into the position of Modern Languages in the Educational System of Great Britain': 'The study of Latin should not be backed by any kind of compulsion. If it were imposed on all schools teaching a second language, living languages would be placed at a disadvantage. . . . We find that Latin is no longer considered necessary for any of the professions, except the clerical; and we hold that it should not be compulsory, even for an Arts Course, at any University. . . . In the Universities, or before entrance to the Universities, it drives students to uncongenial and unprofitable labour, which is rarely carried beyond the worthless minimum of University requirement' (Par. 93).

For the above reasons it is quite certain that the reform carried by the Senate of the Queen's University will be cordially welcomed by the schools of Ulster, as it allows a much greater degree of freedom in the choice of subjects, and gives fair play to modern languages.

D. L. Savory.

Cambridge Notes

Ninety-two men and thirty-one women have entered for the Modern and Mediæval Language Tripos next term. The choice of languages is as follows:

French, 47.	French and German, 19.
German, 6.	French and Spanish, 26.
Spanish, 7.	French and Italian, 6.
Italian, 3.	French and Russian, 4.
Russian, 2.	Italian, Provençal, and Romance Philology, 1.
Swedish, 1.	Historical and Comparative Philology, 1.

The Chairman of the Council of the Association, the Rev. H. J. Chaytor, has been elected Chairman of Examiners for this Tripos.

A proposal is before the Senate to create a Readership in French (without stipend) to be conferred upon Dr. H. F. Stewart, in recognition of his long and distinguished services to the study of French in the University.

Summer School of Spanish

THE Annual Summer School of Spanish will be held this year in two parts—at Liverpool from July 27 to August 12, and at Santander, North Spain, from August 17 to September 13. Either course may be taken separately, and reduced fees are granted to those entering for both.

For full particulars of either or both courses application should be made to the Director, Summer School of Spanish, The University, Liverpool.

Branch Reports

LONDON BRANCH

SEEING how numerous in the London area are gatherings of all kinds and lectures on subjects too numerous to mention, it is a matter of extreme gratification to the Committee that the meetings of the London Branch have been so well attended. At the first meeting, in October, Professor Ritchie, of Birmingham University, gave us an interesting outline of the French side at the University. In November we were the guests of the British-Italian League. After a reception by His Excellency the Italian Ambassador and Madame de Martino, Professor J. W. Mackail gave an address on 'Ariosto,' which was keenly appreciated and enthusiastically received by the crowded audience. In the new year, Mr. A. W. Green, B.A., L. ès L., contributed a valuable paper on 'The Problem of the Dull Boy,' and no doubt many of those who took part in the lively discussion which followed will be glad to hear that we hope to be able to ventilate the matter in an early issue of the magazine. In March we had the privilege of hearing Mr. J. E. Mansion, B. ès L., on 'Methods Old and New in the Teaching of French Grammar.' Mr. Mansion handled the subject in his usual masterly fashion, and we sincerely hope that he will embody the matter of his address in an article for a subsequent issue of the magazine.

It is as yet somewhat premature to talk of next session's programme in this column, but the subject is one of keen interest to your Executive Committee at this moment, and we shall be extremely grateful to any member of the Branch who has any suggestion to offer, or any grievance to ventilate, if he or she will write to us about it at once.

G. W. WAGSTAFFE,
Hon. Secretary.

4, PARK VIEW,
BRISBANE ROAD,
ILFORD.

NORTH-EASTERN BRANCH

FEBRUARY MEETING

ON Saturday, February 11, at Armstrong College, Newcastle-on-Tyne, Dr. Lilias Macgregor presided over the first regular meeting of the North-Eastern Branch. There were about sixty persons present to hear a lecture by Mr. Moore of Isleworth, who had kindly come up from London to speak on French folk-song.

Mr. Moore began his lecture by pointing out the good effect that singing had on pronunciation, as clearness of vowel sounds was necessary, and the prolongation of sounds worked against diphthongization. Mr. Moore said that songs were an agreeable form of poetry learning, that they could well take the place of recitation in the lower school. In all forms they were a relief after the sterner discipline of linguistics, and they gave a sense of power and confidence to the pupil. Songs, we were told, were a joyous aspect of France where, says Beaumarchais, 'tout finit par des chansons.'

Mr. Moore then delighted his audience by his singing of French folk-songs of different types: Berceuses, Chansons domestiques, Chansons de gamin, Jeux, Noëls, Chansons populaires (including some Pathé gramophone records), Chansons humoristiques, Chansons de la Revolution, etc.

The enthusiastic audience and the lecturer both regretted that the hour and a half could not be expanded to include more of this abundant and charming material. Mr. Moore gave a full bibliography of French folk-songs now published, and we look forward to seeing Mr. Moore's own publication shortly.

The President kindly invited members to tea in the College refectory, where much informal discussion took place.

Already thirty persons are enrolled as members of the North-Eastern Branch, and

the Secretary is receiving further inquiries and applications.

E. MUIRHEAD HOPE,
Hon. Secretary.

NORFOLK BRANCH

DURING the autumn the Branch was fortunate enough to secure the services of Monsieur Trèves (Gresham's School, Holt), who gave two lectures in French on Victor Hugo and Alfred de Vigny. A third lecture, on de Musset, will be given on March 16. In November an address was given by the Hon. Secretary (Miss M. Soman) on 'Some Modern Tendencies in French Fiction,' and in December Mrs. Skelton lectured on 'The League of Nations, with special reference to France.' Mrs. Skelton is a member of the Economic Council of the League, and is well known in literary circles for her poems and historic plays, written under the pseudonym of 'John Presland.' The first meeting of the present session took the form of a 'Soirée Enfantine,' at which children from various schools, or privately taught, performed playlets, action-songs, 'rondes,' and games, while the grown-ups formed an appreciative audience. The entertainment was so successful that it is to be repeated on April 1 in a larger hall, and preceded by a lecture on 'The French Child and its Surroundings.'

On February 19 Mr. Lamport Smith, Assistant Secretary to the Norfolk Education Committee, gave an extremely interesting lantern lecture on Auvergne and its neighbourhood. Over seventy slides were shown, from photographs taken by the lecturer during his residence, as lecteur-anglais, at Clermont-Ferrand.

The audiences at these lectures vary from forty to sixty. The Branch membership is now thirty-three, and non-members pay 1s. entrance fee to the lectures.

MARIETTE SOMAN,
doct. de l'Université.

Correspondence

[*Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed* 300 *words in length.*]

To the Editor of MODERN LANGUAGES

DEAR SIR,

I should be very grateful if any member of the M.L.A. who has recently attended the Holiday Course at Basel could give me any information about it.

According to the official 'Table of Holiday Courses' for 1921, only two universities provided lectures and lessons in German, namely Basel and Strasbourg.

I have a friend, a member of the M.L.A., who attended the Strasbourg German Course, but he was only moderately satisfied with it, and states that it was not comparable with the Marburg Course in the old days. Moreover, the climate in August appears to be rather trying, and not at all fitted to brace one up for the next year's work.

I had practically decided to try Basel, but, having friends in and near Zurich, I decided at the last moment to spend a month there. I had an extremely pleasant holiday, and my hostess spoke good German, but as a rule I had the opportunity of conversing only with people who spoke pure dialect (of which I understand next to nothing), or a mixture of dialect and High German. Thus I did not get much 'forrarder' with rubbing up my German.

It seems to me that at Basel one would (1) hear German at the University for several hours a day; (2) have a good chance of living with a German-speaking family; and (3) enjoy a more bracing climate than at Strasbourg, and have the Alps much more accessible for excursions during or after the course.

I should be extremely grateful if some fellow-member who knows could inform me whether my surmises are correct.

Yours faithfully
C. D. LINNELL.

THE CASE FOR THE DIRECT METHOD

To the Editor of MODERN LANGUAGES

DEAR SIR,

In Miss Allison's article in your January issue, she says:

'The essential principle of Direct Method teaching is the inculcation of accurate habit, . . . and for this there is no foundation like a sound training in phonetics. Let it be understood, however, that this presupposes the training of both eye and ear side by side; and that the more thoroughly this training is

done, the more lasting is the habit of accuracy thereby formed. That is why six weeks spent on phonetics is, comparatively speaking, of so little value.'

Is it possible to give more time than this to the practice of sounds alone in the average school? In many schools the Senior Cambridge, or an examination of the same standard, must be taken after four years' instruction in French. There is now a Direct Method syllabus in which it is necessary to pass the oral as well as the written test, so that credit is given for pronunciation, but until quite recently a good pronunciation was of no value from an examination point of view. With many of our pupils success or failure in the examination taken in Form V. has a serious effect on their future career. They come in many cases from uncultured homes, and have much to learn and assimilate during their years at a secondary school. French spelling is admittedly a great difficulty. Of course sound drill and use of the phonetic script from time to time will be continued after the transition to ordinary script, but the French word as written and printed must be taught soon. It is rather discouraging to read that a short period is 'of so little value' when it is impossible to give a longer period.

Yours faithfully,
MILDRED M. KING.

MUNICIPAL SCHOOL, BANBURY.
March 4, 1922.

CORRECTION

To the Editor of MODERN LANGUAGES

DEAR SIR,

May I correct two statements in your report of my remarks at the Annual General Meeting, pp. 119, 120, of the February number? To the list of official reports should be added that in English, and the following clause should read, 'it was suggested that the *Reports* (not the *teaching*) should be co-ordinated.' I do not think that it passes the wit of man to co-ordinate the teaching.

At the end of the first paragraph on p. 120, 'The Classics could not help in this.' I maintain that they can! My point was that they could not help *without* 'an adequate knowledge and realization of the present times,' the only possible sources of which are modern studies, English, and foreign.

Yours faithfully,
H. L. HUTTON.

MERCHANT TAYLORS' SCHOOL,
February 19, 1922.

NOTE ON METHOD

To the Editor of MODERN LANGUAGES

DEAR SIR,

'The advantages and disadvantages of taking on a second introductory book to the language, in succession to the first, in preference to adopting, after the first introductory book is finished, a simple grammar and ordinary text.'

Mr. Cloudesley Brereton suggests an exchange of opinion on a most important point in the teaching of modern languages. One of the most difficult problems, when once the capacity of the school for languages has been grasped by the specialist, is that of drawing up a scheme of work and books. There are so many things that make it difficult. Whether the teaching has to be on the old method of Form teaching, or of teaching divisions of Forms, or of Grade teaching and individual work, under the newest and most vitally interesting of all systems—the Dalton Laboratory Plan—the choice of books is a quite delicate art. For, once chosen, they generally have to be kept to for some long time, and, in spite of there being no end to the making of books, it is almost impossible to find the one that exactly fits in with your own scheme of work. The suggestion, as quoted above, is, curiously enough, even now just slightly out of date, for, under the Dalton Scheme, even modified as it has to be at present in most schools, one does not necessarily have to wait to use an 'ordinary' text until the first introductory book has been exhausted. In many cases the individual worker will read several texts on his own while his Grade lessons are still taking him through the introductory book. So that the problem now becomes: whether the higher grades shall continue with a second after having used a first introductory book, or whether they shall go on to a reference grammar and texts only. In the teaching of modern languages, the living use of the language is essential, the subject-matter of the book needs to be interesting enough to keep the class keen, and to arouse in it a desire to understand. If this has been reached during a first course, and sustained, then a good deal has been gained. During the next stage, both for teacher and taught, a fresh stimulus is naturally brought about by using fresh subject matter. It is not possible to make any rule, or even suggestion, that would suit all teachers and all taught: but, having tried both ways and in Forms, divisions, and

grades, the following is the plan which seems to be on the right lines :

1. The beginners under *ten* years of age not to use a book unless it be a picture vocabulary book.

2. A first Course for the lowest grades or divisions to be mapped out for about a year or a year and a half's work. [The individual workers would during this time read easy texts and poems and plays to be found in the room.]

3. A textbook, well arranged and annotated, and with direct-method exercises, for the middle divisions, with a reference grammar, book of poems, and a play. [The individual workers should again have free access to suitable texts, poems, and plays.]

4. The highest grades and divisions should have ordinary textbooks, book of poems, some good literature and history of the language, and an encyclopædia.

EDITH C. STENT.

QUEEN ETHELBURGA'S SCHOOL,
HARROGATE.
February, 1922.

To the Editor of MODERN LANGUAGES

DEAR SIR,

In answer to Mr. Brereton's letter in the December number of MODERN LANGUAGES, I have considered for half a generation the points he raises.

I believe the best arrangement is to use both the alternatives suggested. The better sets of second-year boys or girls can work from a simple unilingual grammar with exercises, such as Poole, Grammaire Française Elémentaire (Murray), and an easy (not trivial) author. There is a sharp corner to turn here. But my experience satisfies me that children rise to the challenge under careful teaching. The weaker first-year sets are perhaps best catered for by continuing from a peptonized reader-grammar, with say a dozen of the most interesting of Bell's easy picture-cards and (or) a book of easy anecdotes from which to maintain interest, to do some occasional extensive reading, and to nibble at work of a widening type.

Progressive modern language work is based on experimental lines ; it is in this spirit that I submit the result up to date of my own teaching.

Yours faithfully,
H. E. MOORE.

COUNTY SCHOOL,
ISLEWORTH, W.
February, 1922.

RUSSIAN CONVERSATION

To the Editor of MODERN LANGUAGES

SIR,

There may be among the members of the M.L.A. some who would be glad to know of an opportunity of Russian Conversation. Mr. Edgar Kreenwinsch, Second Secretary of the Consulate-General of Latvia in London, would like to exchange conversation, Russian or German, and English. He reads English without much difficulty, but has not had opportunities for speaking it. Those whom this may interest may make enquiries either from Mr. Kreenwinsch, or from myself, at the Consulate-General for Latvia, 329, High Holborn, W.C. 1.

Yours faithfully,
HAROLD W. ATKINSON.

EASTBURY AVENUE,
NORTHWOOD, MIDDLESEX.
January 30, 1922.

Information Bureau

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists whenever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTIONS.—16. Modern Language Mistress desires short list of good books on League of Nations movement.—H. T. M.

REPLIES.—14. One of the nicest places I know for summer or Easter holidays is the coast near Tremezzo, Lake Como. I recommend Signorina Salice, Campo, Lago di Como. Her house is a very clean and quiet little trattoria, plain, but very nice people; right on the lake. Two hours by boat from Como. En pension terms about 25 lire per day. Lovely surroundings. Next village, Lenno; good quarters at Hotel Regina, a little more expensive. —MARION BARFIELD.

THE MODERN LANGUAGE ASSOCIATION

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurers: P. Linklater, G. F. Lovesey.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

International Exchange of Children and Students: Miss M. J. Saunders, Pontsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 3, Dundonald Street, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M H.R.A. by paying 6s. instead of the usua subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

German Research Fund: This is a private fund administered by two Trustees, Professor J. G. Robertson, University College, London, and Professor G. Waterhouse, Trinity College, Dublin, assisted by a small advisory committee. Grants are made to enable young British scholars of non-professorial rank to publish the results of research bearing on the language and literature of Germany. Applicants need not be members of the Modern Language Association, but they must be natural-born subjects of the British Crown. All inquiries should be addressed to Professor Waterhouse.

MODERN LANGUAGES

A REVIEW OF FOREIGN LETTERS, SCIENCE, AND THE ARTS

Edited by E. A. CRADDOCK

VOLUME III., No. 6. **June, 1922**

Contributions are welcomed, and will, wherever possible, be paid for. MSS., typescript, and books for review, should be sent addressed: The Editor, MODERN LANGUAGES, 19, Park Avenue, London, N. 13. Every endeavour will be made to return rejected matter if a stamped addressed envelope be enclosed, but it must be clearly understood that the Editor can accept no responsibility to do so.

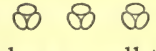
Subscriptions to MODERN LANGUAGES should, *in the case of non-members of the Modern Language Association*, be addressed to A. AND C. BLACK, LTD., 4, Soho Square, London, W. 1, to whom Postal Orders and Cheques should be made payable. *Members should read in this connection the notice of the Association on the last page of this number.*

Applications for Advertisement rates and space should be sent to the ADVERTISEMENT DEPARTMENT, MODERN LANGUAGES, 4, Soho Square, London, W. 1.

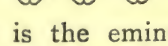
MODERN LANGUAGES is published at present on the fifteenth day of the following months: February (double number), April, June, October, December. To ensure its appearance in a particular issue, a MS. must be forwarded not later than six weeks before the date of publication.

Notes and Observations

IN this number of its journal the Modern Language Association pays its tribute to the genius of Molière. The Executive felt that it could best celebrate the tercentenary of the dramatist by making a permanent record of praise. The charm of the spoken word is not here, but a wider public joins in rendering homage than could be possibly gathered together at any reunion which the Association might arrange.

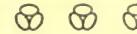


We feel that the Association has no call to be ashamed of its tribute. We think it can be said with truth that few literary societies have so successfully appealed for contributions in honour of Molière as the Modern Language Association, and we thank with real sincerity those distinguished people who have so willingly undertaken the task of representing the Association in the pious duty that it assumed.

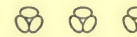


Monsieur Fernand Nozière is the eminent dramatic critic of the *Temps*, the *Matin*, and *L'Avenir*. His knowledge of the English theatre is probably unrivalled in France, and he was one of the first partisans in that country of the theatre of Ibsen. Monsieur Georges Roth is known almost as well in this country as in France. His many friends at Cambridge will remember his services as French Lector at Caius. Mr. Cloudesley Brereton hardly needs introduction to the members of the M.L.A., but it

is worth while to remind our readers that Mr. Brereton is accepted in France as a great authority on Franco-British questions and as the interpreter of British literary opinion. Mademoiselle Bossavy is one of the lecturers at the Institut Français du Royaume Uni, and is rapidly making a name for herself as an authority on French classical literature. Of Professor Rudler's erudition, his talents as a lecturer and his services to literature, it is almost an impertinence to speak, seeing how well he and his work at Oxford are known. Monsieur Maurice Thiéry is the lecturer who has charmed so many audiences in London and elsewhere, and whose views on some aspects of French literature are accepted as authoritative. Dr. Hayward's efforts to bring back into public life some of the ceremonial which made it so picturesque in the past are thoroughly well known, and we count ourselves fortunate in having secured from him the remarkable 'Celebration' which is to be found in the following pages.



We owe our thanks not only to these contributors, but in almost equal degree to those of our members who have answered our appeal for accounts of Molière celebrations in schools and colleges. We would especially thank Miss Stent for reminding us that genius knows no sea-barriers.



Seeing the importance of the occasion, will those valued contributors whose articles have been held over until our next issue be patient with us?

E. A. C.

MOLIÈRE

1622–1673

A WORK that puissant kings and statesmen cannot do; which is beyond the power of men of war and of those who cry peace; which neither mutual distrust nor cynical self-seeking can accomplish—that work a vagabond player, dead and buried beneath 'some scanty earth accorded as a grace' accomplishes with the echoes of his laugh!

Differences sunder the peoples of the world, and a perverse and froward generation heeds not the counsel of the wise to live in harmony. Yet, at the laugh of Molière, differences and perversity melt as snow in sunshine, and men of every race, clime, creed, and rank are drawn together.

For that laugh strips us of pretence, of pride, of vainglory and hypocrisy, and leaves us exposed to the eyes of all our fellows. Amazed, we learn that we are all alike in essentials, possessing a common humanity, a common frailty, a common insignificance.

The centuries as they pass have added MOLIÈRE to the little band of mighty spirits who, by divers means, have taught and still teach mankind the shabbiness of shams, the value of realities, and the inexorable logic of Nature. For all this we praise them, yet we praise them most of all because

> '. . . they taught us Common Sense,
> Tried to teach us Common Sense,
> Truth and God's Own Common Sense,
> Which is more than Knowledge.'

Molière

BY FERNAND NOZIÈRE

CE fut un jeune homme épris de liberté. Il n'est pas attiré par le métier de tapissier qu'exerçait son père. Il flâne et s'attarde volontiers sur le Pont-Neuf où des marchands de drogues miraculeuses et des montreurs d'animaux savants faisaient la parade. Il entre volontiers dans le théâtre des acteurs italiens. Il ne résiste pas à cette attirance vers la scène. Dès sa vingtième année, il crée une compagnie dramatique avec la belle comédienne Madeleine Béjart et sa famille. Cet *Illustre Théâtre* n'attire pas la foule. Molière doit même passer quelques jours en prison parce qu'il est responsable des dettes. Pendant de longues années, il devra courir la province avec ses compagnons.

C'est l'existence nomade du saltimbanque. On joue parfois dans des granges. La compagnie vit en commun. Déjà Madeleine Béjart et Molière s'étaient liés de cœur. Il ne fut pas insensible aux charmes d'une autre actrice, Mlle de Brie. Un jour, à Lyon, il voit sur une estrade une belle fille qui dansait et faisait la culbute tandis que son père vendait à la foule un merveilleux remède. Cette créature hardie et souple entre dans la troupe. Elle ne devait pas seulement plaire à Molière, mais encore à Racine dont elle fut l'interprète, et au vieux Corneille qui lui adressa des stances irritées, les stances à Marquise. Ce fut en effet Mademoiselle du Parc.

Il est facile d'imaginer les égarements de cette vie un peu inquiétante. Une petite fille grandit en cette atmosphère. C'est Armande. Est-elle la très jeune sœur de Madeleine Béjart ? Est-elle sa fille ? Madeleine lui laissa tous ses biens. Molière devait un jour épouser Armande, bien qu'il eût pu être son père. Il fut cruellement trompé par elle ; mais il ne s'en est point séparé. Par amour ? Parce que, peut-être, il se sentait responsable de cette immoralité. Car, il n'est plus le comédien obscur qui va de ville en ville. Il a joué devant le jeune roi Louis XIV. qui l'a aussitôt adopté.

Ce monarque aimait le théâtre. Scaramouche, dit-on, apaisait ses

colères d'enfant. Il montrait une égale ardeur pour le métier de souverain et pour les plaisirs de l'amour. Molière lui sembla très propre à organiser des fêtes. Son théâtre est une suite de comédies-ballets. Les divertissements, les chants, les danses s'unissent à la pièce. Les belles comédiennes, en costumes magnifiques et légers, exécutent des pas après avoir interprété des rôles. Des compositeurs, tels que Lulli et Charpentier, écrivent des partitions. Les décors et les artifices sont imaginés par des maîtres de l'art. Le plus souvent, Molière est obligé de travailler très rapidement parce qu'une circonstance—ou un caprice royal—veut que l'on s'amuse à Versailles, à Fontainebleau, à Chambord. . . . Mais on peut compter sur le génie improvisateur de Molière et la discipline de sa compagnie.

Travaillant pour le roi, soutenu par la faveur royale, Molière devait nécessairement servir, dans ses pièces, les desseins du roi. Il est peu probable que Louis XIV eût déjà compris que le théâtre pouvait être un puissant moyen de propagande et qu'il conférât avec son auteur sur les sujets à traiter pour appuyer sa politique auprès de la Cour ou de la Ville. De tels entretiens sont aussi invraisemblables que le repas de Molière tête-à-tête avec Louis XIV. Mais il est naturel que Molière ait su les antipathies que pouvait éprouver le roi, et qu'il ait précisément attaqué ceux et celles qui déplaisaient au Maître. Il n'eut pu faire le contraire. Or, Louis XIV n'avait pas oublié les secousses de la *Fronde*, cette guerre civile qui troubla le début de son règne. De dix à quinze ans, il se sentit menacé par ces désordres ; il avait même pris en haine le Louvre et Paris. Au moment où éclatait cette révolte, la tête d'un monarque tombait en Angleterre—et Charles Ier était l'oncle de Louis XIV. On comprend que l'enfant royal ait tremblé.

Molière pouvait, sans crainte, railler *les Précieuses*. Ne les trouvait-on pas auprès des gentilshommes qui luttaient contre le roi ? N'étaient-elles pas des *précieuses*, ces femmes qui firent tirer le canon contre les troupes royales ? L'air de la préciosité n'avait-il pas infecté la famille même de Louis XIV ? Et n'était-ce pas une joie pour le souverain d'entendre Molière railler les petits Marquis, sots, ridicules, soucieux d'une vaine élégance, courbés devant le Maître ? Quelques années auparavant, il avait redouté cette Cour enfin asservie ! Quelle revanche !

On s'est demandé souvent comment Louis XIV avait pu soutenir *Tartufe*. Napoleon Ier déclarait qu'il en aurait interdit les représentations. La comédie est dirigée contre les hypocrites, certes. Mais elle frappe aussi les vrais dévots. Supposons, en effet, que Tartuffe soit sincère. Il n'en devrait pas moins, en sa qualité de directeur de conscience, régir la Maison d'Orgon, en bannir l'élégance et la gaîté, s'opposer au mariage de la fille avec un jeune homme qui manque de ferveur religieuse, gourmander la servante qui porte un corsage trop échancré. Cette intervention dans l'existence familiale ne semblerait pas moins indiscrète,

moins odieuse. Or, comme l'atteste le livre de La Bruyère, les directeurs de conscience exerçaient ce pouvoir et l'Eglise était puissamment intéressée à leur action.

On a dit que de tels personnages pouvaient entraver les plaisirs du jeune monarque. Mais il eut toujours une haute conscience de son devoir royal, et n'aurait point, pour se venger de quelques fâcheux, permis qu'une aussi grave question fût soulevée. Si nous considérons au contraire qu'il fut obsédé par le supplice de Charles Ier—et n'est-ce pas naturel ?—il nous sera facile de comprendre qu'il s'opposât à cette austérité religieuse dont Stuart avait été victime. Les directeurs de conscience—Jésuites ou Jansénistes—lui rappelaient les puritains. En livrant à la haine publique *Tartufe*, il songeait sans doute à Cromwell.

Ainsi, en voulant complaire au roi raffiné, absolu et très chrétien, Molière était amené à railler les Précieuses, les gentilshommes, les dévots. Il n'eut pu le faire—il n'aurait pas songé à le faire—quelques années plus tard, quand le cauchemar de la Fronde fut tout à fait dissipé, quand nul trouble intérieur ne menaça la puissance royale, quand le temps fut venu de Mme de Maintenon. Mais en agissant si librement envers certains individus, Molière servait alors son roi. C'est pourquoi il serait exagéré d'écrire qu'il annonçait la Révolution de 1789.

Il n'est pas douteux que cette lutte lui plaisait. Il n'avait pas besoin de faire effort pour flatter les désirs du jeune Louis XIV. Les leçons qu'il avait reçues de l'épicurien Gassendi, son amitié avec Chapelle, suffiraient à nous donner à croire qu'il fut d'esprit *libertin*, c'est à dire de libre pensée. Son œuvre nous le démontre. Pour nous en convaincre, il est bon de lire avec attention son *Don Juan*. Il ne s'est pas attaché à nous présenter le séducteur. Mais il se plaît à opposer le scepticisme intelligent de ce négateur à la foi stupide de Sganarelle. S'il livre son héros à l'Enfer, il impose au valet une réplique bouffonne pour que l'apparente expiation s'accomplisse au milieu des éclats de rire. Enfin, en cette comédie, c'est au nom de l'Humanité que Don Juan fait l'aumône au pauvre, qui l'implorait au nom de Dieu. Déjà, dans *l'Ecole des Femmes*, il avait protesté contre l'égoïsme de l'homme qui veut soumettre l'épouse à sa rude loi en la menaçant des flammes éternelles. Il est l'ennemi du surnaturel, parce qu'il est l'ami de la nature.

Il ne veut pas que l'éducation exerce une contrainte trop sévère sur l'instinct. Il attaque les précieuses, non seulement parce que leur langage est ridicule, mais parce que leur conception romanesque de l'amour pur est contraire aux appels de la santé. Il estime que l'équilibre intellectuel, moral, corporel, ne doit pas être troublé par ces charlatans dangereux : les pédants, les éducateurs austères, les médecins. Il a confiance dans le rythme de l'existence. L'expérience même lui paraît faible auprès de cette force vitale que possèdent les jeunes gens. A son avis, il faut qu'un

vieillard soit bien sage, bien modeste, s'il ne veut point paraître fou et odieux auprès de ceux qui possèdent la lumineuse ardeur de la vingtième année. Pour échapper à la tyrannie des Géronte, Molière approuve les jeunes d'avoir même recours, s'il le faut, à la complicité d'adroits coquins. L'important, l'essentiel est d'échapper à la domination de ceux qui ont déjà vécu, qui agonisent. Il faut préserver les vivants de ces miasmes de cette corruption.

Parce qu'il fut l'adversaire irréductible de cette déchéance, parce qu'il lutta de toute sa générosité contre ceux qui s'opposent à l'expansion de la vie, Molière a le privilège de l'éternelle jeunesse. Il ne se fane pas. Ce réaliste nous a laissé des tableaux très exacts de notre dix-septième siècle ; il est bien de son temps et de son pays. Mais il appartient à toute l'humanité qui entend son long et poignant appel en l'honneur du renouveau. Je voudrais, pour symboliser son œuvre, voir la plus caractéristiques de ses héroïnes—la petite Agnès—apparaître en son jardin d'Auteuil sous les branches roses et blanches des arbres fruitiers, ingénue qui n'a pas conscience de sa grandeur, mais qui recèle en son être le miracle de l'éternel printemps.

Les Représentations Théâtrales au Temps de Molière

By Georges Roth

Si singulier que cela puisse paraître, il n'existe aucune relation complète et authentique d'une représentation théâtrale au XVII^e^ siècle.* Nul écrivain ne semble avoir prévu l'intérêt qu'un tel document présenterait pour les historiens de la littérature. Néanmoins, grâce aux étailsd puisés à diverses sources : lettres, mémoires, gazettes de l'époque, il est possible de reconstituer à grands traits le mécanisme et la physionomie d'une entreprise de spectacle comme celle que dirigea Molière. On obtiendra ainsi une sorte de description-type dont nous pouvons tout au moins garantir l'exactitude de chacun des éléments en particulier.

I°. Les Comédiens de Province

Scarron a retracé avec verve, dans son fameux *Roman Comique*†, la burlesque et lamentable odyssée d'une troupe de comédiens ambulants

* Il existe des relations des grandes fêtes de Versailles—par exemple, celle (par Félibien) des Fêtes de Juillet 1668, où tous les intermèdes furent réglés par Molière et joués par lui et sa troupe (*La Princesse d'Elide*). Mais ces somptueux divertissements sont exceptionnels. Nous avons tenu à évoquer une représentation ordinaire, à laquelle tout bourgeois parisien vers 1670 pouvait se donner le plaisir d'assister.

† Consulter l'édition par Victor Fournel (*Bibliothèque Elzévirienne*).

dans la première moitié du XVII^e siècle. Le même sujet a été repris et traité avec beaucoup de pittoresque par Théophile Gautier dans son *Capitaine Fracasse*. Nous prenons la liberté d'y renvoyer le lecteur friand de ces sujets.

Au reste, il semble bien que la troupe de Molière ait été d'un ordre plus relevé qu'aucune des deux dont nos romanciers content les mésaventures, et qu'elle n'ait point comme d'aussi humiliantes avanies.

Pourtant, à l'époque où il jouait en province (1646-1658), Molière n'était qu'un petit acteur inconnu, et il n'y a pas lieu de trop dorer les chapitres du *Roman Comique* pour se faire une idée approximative de l'existence menée par l'auteur de l'*Etourdi* et du *Dépit Amoureux*.

Les 'troupes de campagne,' comme on disait alors, se composaient de quelques professionnels liés par un contrat.* Le nombre des associés ne dépassait guère la douzaine. Lors de son retour à Paris, la troupe de Molière comptait dix membres et un 'gagiste.' Les comédiens se partageaient les bénéfices des représentations, déduction faite des frais d'exploitation, la répartition étant assurée selon les proportions stipulées au contrat; le 'gagiste' touchait des gages, ou appointements fixes. Les troupes de Paris étaient, d'ailleurs, constituées d'après le même principe.†

Tout en interprétant ses rôles, l'un des acteurs 'travaille aux décorations des pièces pour les peintures qu'il y convient de faire.' Un autre est chargé d'organiser les divers séjours et de débattre les marchés avec les hôteliers. Un troisième a mission de négocier avec les municipalités, etc. Ainsi chacun, en plus de sa collaboration artistique—ou, pour être moins prétentieux: commerciale — remplit encore quelque fonction administrative.

Quand la troupe était accompagnée d'un auteur attitré, elle possédait l'avantage d'un répertoire original et nouveau. Dans le cas contraire, elle jouait les pièces déjà imprimées,‡ ou celles en vogue chez les troupes rivales.

Dans les villes, les représentations se donnaient au jeu de paume, ou dans la grand'salle de la maison commune. Des tréteaux et quelques planches constituaient la scène; une toile de fond, deux coulisses peintes, un rideau à double écartement, complétaient ce théâtre de fortune.

On jouait de préférence le jour, de façon à éviter l'installation et les

* Dans son ouvrage, *Le Théâtre françois, divisé en trois livres* (Lyon, 1674), Chappuzeau estime à une quinzaine le nombre des troupes de campagne vers 1670. (Livre III., chap. xlv.)

† Quand ils jouaient devant la Cour, à Versailles, à Saint-Germain, à Fontainebleau, les comédiens recevaient chacun pour s'éclairer un paquet d'une livre de bougies. C'est ce qu'on appelait : '*les feux*.' Cette expression s'est conservée et transmise jusqu aujourd'hui à la Comédie-Française ; mais le paquet de bougies est devenu un jeton de présence en argent !

‡ L'impression d'une pièce mettait fin au monopole de ses représentations par une troupe spéciale. La pièce tombait en quelque sorte dans le domaine public.

frais du luminaire. Une vieille guimbarde pour les comédiennes; quelques chevaux de louage pour les hommes, assuraient les déplacements du personnel d'un bourg à l'autre. Quant aux accessoires, costumes et décors, leur transport s'effectuait au moyen de quelque pesant char à bœufs, ou à mules.

La curiosité des citadins une fois épuisée, on ne dédaignait point de se rendre au village, surtout à l'occasion de quelque foire locale. On dressait la scène dans une grange spacieuse, et les tirades de Corneille ou de Rotrou accompagnaient le bêlement des moutons ou le braiment des ânes. Après la tragédie, une farce improvisée,* assaisonnée de plaisanteries au gros sel, mettait en joie le spectateurs.

Parfois aussi, le chariot branlant de Thespis franchissait le porche d'un manoir provincial, et l'on montait le théâtre dans le salon des fêtes ou dans l'orangerie. Tantôt quelque gentilhomme offrait à ses invités le divertissement de la comédie; tantôt quelque bourgeois cossu voulait célébrer dignement le mariage de sa fille. Les 'bandes' de comédiens nomades étaient à l'affût de ces occasions qui leur valaient de faire meilleure chère en même temps que belle recette. Quand ils avaient eu la bonne fortune de jouer devant un grand seigneur, ils se hâtaient d'exploiter cet avantage et s'intitulaient: 'Troupe de M. le Duc . . .,' 'Comédiens de M. le Marquis . . .' Certains d'entre eux—et '*M. de Molière*' lui-même ne sut pas résister à la tentation—faisaient précéder de la particule nobiliaire les sonorités de leur nom d'emprunt.

Cette existence clinquante et cahotée masquait souvent une misère fort pitoyable. Les périodes de morte-saison étaient nombreuses: chômage durant le carême, chômage durant l'avent; chômage par les fortes chaleurs, chômage par les grands froids; chômage pour 'le malheur des temps,' chômage pour la maladie du roi, de la reine, d'un prince, du gouverneur . . .; autant de recettes perdues!

Alléchés par la perspective d'une journée fructueuse, on arrive, le cœur épanoui . . . C'est pour apprendre qu'une troupe concurrente est déjà dans la place; que les montreurs de marionnettes sont installés dans l'unique salle disponible. Ou bien encore, le Collège de la ville s'est assuré le monopole des représentations. Ici, des magistrats rigoristes créent des difficultés sans nombre aux pauvres comédiens qu'ils voient d'un mauvais œil. Là, un clergé hostile, faute de pouvoir les chasser, interdira aux habitants de se rendre au spectacle.

Quand enfin le Conseil de ville aura bien voulu accorder à notre troupe la licence de jouer, il faudra encore faire approuver le répertoire, mettre les places à bas prix, et acquitter l'onéreux 'droit des pauvres' au profit du couvent ou de quelque maison de charité locale.

* Improvisée quant au dialogue, s'entend. Les acteurs connaissaient naturellement le scenario de la bouffonnerie dont les répliques étaient livrées à la verve du moment.

Telle était, en gros, cette existence vagabonde, pleine d'aléas et de déboires, que traînaient les 'comédiens de campagne' et que Molière vécut, douze années durant.

II. Les Représentations à Paris

A l'époque où Molière revint se fixer à Paris, il y existait trois salles de spectacle et trois troupes permanentes : la 'Troupe Royale,' à l'Hôtel de Bourgogne ; les 'Comédiens du Roi, entretenus par Sa Majesté,' au théâtre du Marais ; et les 'Comédiens Italiens,' dans la salle du Petit-Bourbon.*

Ce fut avec cette dernière troupe que celle de Molière, au début, alterna ses représentations.

Un décret du roi réserva aux Comédiens Italiens les mardis, vendredis, et dimanches, qui étaient les 'jours de l'ordinaire,' c'est-à-dire ceux où l'on avait coutume d'aller au théâtre. Il attribua à Molière les lundis, mercredis, jeudis et samedis, qui devinrent ainsi 'jours de l'extraordinaire.' Une indemnité de 1,500 livres fut allouée aux deux troupes en commun pour couvrir le gros de leurs frais.

On ne jouait pas tous les jours, mais trois ou quatre fois par semaine seulement.† C'est à la fin du siècle, après que les trois troupes françaises eurent fusionné en une troupe unique—la 'Comédie-Française' (1680)—que l'habitude des représentations quotidiennes s'établit.

Au début, le spectacle se donnait vers le milieu du jour. Une ordonnance de police de 1609 avait enjoint aux comédiens d'ouvrir leurs portes à une heure après-midi et de jouer à deux. L'ordonnance subsista en principe, et les affiches continuèrent d'indiquer : 'L'on commencera à deux heures,' longtemps après que la mode et les dîners prolongés eussent retardé, dans la pratique, l'heure véritable des représentations. Vers 1670, on ne levait jamais le rideau avant quatre heures ; vingt ans après, on était en retard d'une autre heure encore.‡

Dans les carrefours et les voies populeuses, les représentations s'annonçaient à son de trompe et de tambour. L'usage des affiches, dont l'invention était récente, s'étendit peu à peu. Celles de Molière furent vertes, l'Hôtel de Bourgogne ayant adopté le rouge. Peut-être aussi une parade publique devant la porte du théâtre, s'efforçait-elle encore d'allécher les passants désœuvrés.

Entrons à l'Hôtel de Bourgogne. C'est une salle étroite et longue.

* Le théâtre du Petit-Bourbon était situé près du Louvre, en face l'église Saint-Germain-l'Auxerrois, dans une galerie subsistante de l'Hôtel du Connétable de Bourbon, que François I[er] avait fait démolir en partie pour punir le Connétable de sa félonie.

† En 1597, l'Hôtel de Bourgogne jouait une fois ; en 1660, on y jouait trois fois par semaine.

‡ *Cf.* sur la naïveté du provincial qui arrive au théâtre à l'heure indiquée et trouve la salle déserte, une amusante comédie de R. Poisson : *Le Poëte Basque* (1688).

A l'un des bouts est agencée la scène. Le long des murs ornés de tapisseries, deux rangs de galeries superposées forment les loges. Au milieu, le parterre, vaste espace où les spectateurs debout s'agitent et devisent incessamment.

Une sorte de loggia située à l'extrêmité de la salle et faisant face au théâtre est réservée aux musiciens qui 'font là plus de bruit que de tout autre lieu où l'on pourrait les placer. . . . Il est bon qu'ils sachent par cœur les deux derniers vers de chaque acte, pour reprendre promptement la symphonie sans attendre qu'on leur crie *Jouez !* ce qui arrive souvent.'*

Les musiciens—'la symphonie' comme on les appelait aussi—groupe composé 'd'une flûte et d'un tambour, *ou* de deux méchants violons'† étaient chargés de 'verser leurs délices sonores' pendant la durée des entr'actes.

Au-dessous de leur balcon, on installait en hiver deux grands poêles autour desquels les spectateurs venaient se réchauffer. Il y avait de même une vaste cheminée dans la salle commune de acteurs. D'où le nom de *foyer* attribué depuis lors à ces deux endroits.

Vers le milieu du parterre, était un petit buffet où se débitaient limonade, sirops et friandises. L'hiver, on y trouvait 'des boissons qui tiennent l'estomac chaud': vins d'Espagne ou de Rivesaltes, oranges et pommes cuites dont les acteurs médiocres pouvaient s'attendre à recevoir des bordées.

La Salle du Petit-Bourbon où jouait Molière, était de proportions plus restreintes, mais aussi plus coquette d'aspect. En voici, d'après un contemporain, une rapide description :

'Cette salle avait 18 toises de longueur sur 8 de largeur, la voûte semée de fleurs de lys. Son pourtour était orné de colonnes à chapiteaux, frises, architraves et corniches d'ordre dorique. Entre icelles, des arcades en niches [*constituant les loges*]; à l'un des bouts, directement opposé au dais de Sa Majesté, était la scène, d'une analogue dimension.'

Le Petit-Bourbon acquit vite une renommée méritée, dont le gazetier-poète Lovet nous transmet l'écho dans sa *Muze Historique :*

'Ceux qui font grand cas des spectacles
Qui pourraient passer pour miracles,
Il faut qu'ils aillent tout de bon
En l'hôtel du Petit-Bourbon.'

Les salles étaient assez mal éclairées. 'Toute la lumière, écrit Charles Perrault, consista d'abord en quelques chandelles dans des plaques de fer-blanc attachées aux tapisseries qui ornaient les murs [de la scène]; mais, comme elles n'éclairaient les acteurs que par derrière et un peu par les

* Chappuzeau, *Le Théâtre François, etc.*, Liv. III., chap. lii.

† Aux représentations de gala, on avait un orchestre complet. Pour les comédies-ballets jouées à Versailles, Lulli dirigeait jusqu'à cent musiciens. Mais c'était pour les oreilles du Roi et de la Cour !

côtés, ce qui les rendaient presque tout noirs, on s'avisa de faire des chandeliers avec deux lattes de bois mises en croix, portant chacun quatre chandelles, pour mettre au-devant du théâtre. Ces chandeliers, suspendus grossièrement avec des cordes et des poulies apparentes se haussaient et se baissaient sans artifices et par main d'homme pour les allumer et les moucher.'

Les 'chandelles' étaient communément de cire jaune et fumeuses. On les mouchait à chaque entr'acte. La cire blanche ne s'employait que dans les châteaux et pour les grandes occasions. La rampe était constituée par une rangée de ces luminaires, doublés d'une applique-réflecteur en fer blanc. Plus tard, on essaya de petites boites en métal, remplies de suif et garnies d'une mèche ; ce furent les '*lampions*.'

Le souffleur se tint d'abord dans la coulisse ; c'est en 1665 que l'on installa la première 'boîte' au milieu de la rampe.

Le parterre avons-nous dit, n'était pas garni de sièges ; aussi n'y venait-il point de dames. Le prix des places en permettait l'accès aux spectateurs de condition modeste.* De plus, quand une troupe s'intitulait 'royale,' tous les gens du roi, jusqu'au dernier des marmitons, prétendaient assister au spectacle sans bourse délier ! Les mousquetaires amenaient leurs valets, et les amateurs de théâtre gratuit se prévalaient de titres et de fonctions fictives. Contre ces abus multipliés Molière dut solliciter la protection du roi. Au reste, certains gaillards résolus n'hésitaient point à forcer les portes, et à assommer les 'garçons de théâtre ou autres fonctionnaires' qui venaient réclamer le prix de leur entrée. On assista à des bagarres parfois sanglantes, et à diverses reprises des bandes de 'mauvais garçons' montèrent à l'assaut de la scène pour mettre à mal acteurs et décors.

Malgré ces éléments perturbateurs, le parterre dans son ensemble constituait un public sympathique et puissant. Public d'artisans, de laquais, d'étudiants pauvres, d'auteurs besogneux, de poètes crottés, de soldats en goguette ; public bruyant et animé qui décidait du sort des pièces malgré l'opinion des 'gens de qualité' ; public d'une franchise un peu rude, mais toujours indépendant dans ses arrêts et qui soutint sans défaillir Molière contre la cabale des précieux, des faux-dévots et des petits-marquis ; public populaire sans doute, mais clairvoyant et plein de bon sens, à qui Molière jamais ne fit appel en vain et dont il a laissé un chaleureux éloge.†

Dans l'un de ses savoureux prologues, le pitre Bruscambille a dépeint ce parterre malpropre et souvent indiscipliné : 'L'un, appuyé contre la muraille, se cure les dents. . . . Un autre, importuné par la vermine se

* *Cinq sols* en 1609 ; *dix* en 1635 ; *quinze* en 1652. Mais il faut tenir compte de la valeur relative de la monnaie.

† Dans *La Critique de l'Ecole de Femmes* (1663), scène VI.

frotte les épaules pour lui faire peur. . . . A peine entrés, vous criez à gorge dépaquetée: *Commencez! Commencez!* . . . A-t-on commencé? C'est pis qu'autan. L'un tousse, l'autre crache! Il n'est pas jusqu'à messieurs les pages et les laquais qui n'y veuillent mettre leur nez, tantôt faisant intervenir des gourmades réciproquées, tantôt à faire pleuvoir des pierres sur ceux qui n'en peuvent mais . . . Certains péripatétiques se promènent tandis que l'on représente. . . .'

A cette foule turbulente, mais en somme peu dangereuse, venaient parfois se mêler quelques bretteurs plus ou moins avinés, qui tiraient leur rapière sous un prétexte futile, et d'adroits filous cherchant à subtiliser les bourses on les manteaux des spectateurs.*

Les loges étaient les places aristocratiques, et le prix en était sensiblement plus élevé.† C'était le seul endroit où pût aller une 'femme du bel-air.' Chaque loge contenait huit places . . . en théorie; mais la mode des robes *à paniers* ne permettait guère d'y faire tenir, avec deux dames, plus de deux cavaliers-servants. Au reste, la forme et la disposition de la salle étaient telles que de ces loges on ne pouvait apercevoir l'étroite scène que de côté, ou de fort loin.

La grossièreté des spectacles comiques, l'audace des plaisanteries, avait longtemps tenu les femmes éloignées des salles de théâtre. Ce n'est que vers 1635 que 'les plus délicates dames' se risquèrent à venir à la comédie, dûment masquées par précaution! La qualité des intermèdes comiques gagna considérablement en moralité, et le parterre 'en honnête tenue,' du fait de leur présence.

Vers la même époque—et sans doute à l'occasion du *Cid*—'une incommodité épouvantable' s'était introduite dans les théâtres de Paris‡: on encombra la scène d'une double rangée de petits sièges réservés aux personnes de qualité! Ainsi, l'espace laissé aux acteurs se réduisit à quelques mètres carrés et le malheureux parterre dut s'efforcer de suivre la pièce par-dessus le dos des privilégiés qui ne manquèrent pas de s'installer le long de la rampe! Apostrophant les comédiens, lutinant les comédiennes, tout ces petits-maîtres bourdonnants—et parfois pris de boisson—s'agitaient sur le théâtre, flanqués de leurs laquais chamarrés et importants. Cet odieux usage se perpétua plus d'un siècle durant et ne prit fin qu'en 1759, sur l'intervention de Voltaire.§ Molière dut se résigner

* Ed. Rostand a tiré parti de tous ces détails pour restituer l'atmosphère d'une représentation à l'Hôtel de Bourgogne dans le premier acte de son *Cyrano de Bergerac* (1896).

† Vers 1660 une loge coûtait environ 24 livres à la première galerie, et 16 livres à la seconde. Ces prix étaient augmentés, parfois doublés, pour les pièces à grand succès.

‡ Elle existait à Londres depuis un quart de siècle déjà. Il est douteux qu'elle se soit propagée par imitation. Des circonstances analogues créèrent une situation semblable.

§ Grâce aussi à la munificence d'un amateur de théâtre, le comte de Lauraguais, qui dédommagea les comédiens par le don d'une forte somme.

à subir ces 'fâcheux de comédie,' et se contenta d'en brosser une verveuse satire qu'il convient de relire tout entière :

> . . . J'étais sur le théâtre, en humeur d'écouter . . .
> Les acteurs commençaient, chacun prêtait silence ;
> Lorsque, d'un air bruyant et plein d'extravagance,
> Un homme à grands canons est entré brusquement
> En criant : '*Holà ! ho ! Un siège promptement !*'*

Les trois coups d'appel une fois frappés en scène, et le brouhaha relativement apaisé, la représentation s'ouvrait par un prologue baroque, mélange de pitreries et de turlupinades. Puis commençait le vrai spectacle, presque toujours composé de deux pièces : une tragédie ou une comédie sérieuse, à quoi succédait une farce bouffonne.

Jusqu'en 1620, les décors (toile de fond et coulisses) consistaient en quelques tapisseries à ramages que l'on ne changeait guère. Mais depuis le marquis de Soudéac, la mise en scène s'était améliorée, compliquée ; elle était devenue presque un art. Quant aux costumes, ils étaient souvent donnés—surtout aux actrices—par de hauts personnages ou de riches admirateurs, et se trouvaient être parfois d'une grande somptuosité.

Le rideau tombé, 'l'orateur' de la troupe s'avançait seul vers le public, le remerciait de son accueil, et l'engageait à venir assister au prochain spectacle. Cet emploi exigeait beaucoup de verve, d'entrain, d'à-propos et d'esprit, car le parterre s'animait alors et lançait à 'l'orateur' des répliques auxquelles il fallait trouver sur le champ une repartie victorieuse. Molière excellait dans ce genre d'improvisation et fut longtemps l'orateur de sa troupe. Mais ce petit spectacle supplémentaire se prolongea outre-mesure, car le public y prenant goût ne se décidait plus à quitter la salle. Ajouté à ses lourdes obligations professionnelles, ce jeu devint pour lui une charge et une fatigue. Le 14 novembre 1664, son camarade Lagrange note brièvement : 'J'ay commencé ce jour de faire l'annonce à la place de M. de Molière.'†

Il avait alors quarante-deux ans. Moins de neuf ans plus tard, on 'enfermait pour jamais' et furtivement—de nuit !—sous quelques pieds de terre 'obtenus par prière,' cet homme de génie qui avait donné de la comédie une formule souveraine et définitive.

* Molière, *Les Fâcheux* (1661), acte I., scène 1.

† *Cf.* le *Registre* tenu par l'acteur Lagrange et qui contient tant de précieux renseignements sur le fonctionnement de la troupe de Molière dont cet acteur faisait partie.

Le Comique de Molière

Par M. Bossavy

Le comique n'est pas tout Molière, et sans doute serait-il moins banal d'étudier quelque autre aspect de son génie. Auprès de la fantaisie burlesque endiablée qui anime *Monsieur de Pourceaugnac*, n'y a-t-il pas dans *Amphitryon* une poésie malicieuse, ailée, qui peut soutenir la comparaison avec *A Midsummer Night's Dream ?*

Il est pourtant plus fécond de rechercher la nature du comique de Molière, ce comique qui, loin d'être enfermé dans un rôle, ou dans des reparties spirituelles, est la forme même de son imagination, la lumière qui transfigure sa vision du monde. Car cela seul nous fera comprendre les raisons profondes de sa gloire.

Tout le monde se souvient des analyses si fines du comique que renferme l'*Essay on Comedy* de Meredith, ou l'*Essai sur le Rire* de Bergson. Dans la plupart des cas, complexes ou simples, le rire jaillit d'un contraste dans les actions des hommes, mais d'un contraste dont le caractère n'est ni esthétique ni moral. Si un tic, si une chute, si les mouvements d'un clown nous font rire, c'est qu'ils opposent subitement au mouvement naturel et normal, varié et adapté aux fins qu'il poursuit, un mouvement mécanique, involontaire et sans raison, le mouvement de l'automate. Le sens du comique est la faculté d'apercevoir un défaut d'adaptation.

La sensibilité n'a point de part dans le rire—qu'arrête la sympathie, l'horreur ou la crainte. Le comique est intellectuel, et de plus il est social. Car un homme n'est ridicule que par rapport à d'autres hommes, et l'est diversement selon leurs habitudes, leurs traditions, leurs préjugés. Le ridicule exprime le jugement d'un groupe.

Aussi le XVII^e^ siècle, siècle d'intelligence et de vie sociale, siècle de traditions fortes, et de bons sens, qui offrit aux auteurs ce que n'offrit au même degré nul autre, des esprits ordonnés, et un public cohérent, devait-il être par excellence le siècle de la comédie.

Sous ses formes les plus simples, dans les farces ou les comédies-ballets, le comique de Molière vérifie excellemment ces remarques. Les chutes, les coups inattendus, les déguisements, les surprises, les étourderies, les quiproquos en sont les moyens ordinaires, et à ces 'jeux de scène' se superposent les mots comiques : mots placés hors de propos par la distraction d'un personnage ou par sa préoccupation (*Ecole des Femmes*, Acte IV., Scène 2) ; mots qui s'opposent violemment à d'autres, comme à l'artifice la nature (*Femmes Savantes*, Acte II., Scène 6) ; mots qui masquent la vraie pensée d'un personnage (*Misanthrope*, Acte III., Scène 4) ou lui sont imposés par un autre malgré lui (*Amphitryon*, Acte I., Scène 2) ; mots qui trahissent tout à coup et malgré lui sa vraie pensée.

La répétition redouble l'effet, aussi le rire va croissant d'un bout à l'autre de l'*Etourdi*, où les événements sortent les uns des autres, comme les morceaux de papier du chapeau d'un prestidigitateur, ou d'un bout à l'autre des scènes fameuses des *Fourberies* (que diable allait-il faire dans cette galère? Acte IV., Scène 7), de l'*Avare* (Acte I., Scène 5, 'Sans dot!') ou de *Tartufe* ('le pauvre homme!' Acte I., Scène 4).

Mais il y a plus et mieux chez Molière que des jeux, des mots, des situations comiques. Il y a des personnages comiques, dont toutes les actions sont risibles, simplement parce qu'elles sont leurs. Tels les médecins ou les pédants (des classes entières), tels Arnolphe, Cathos, M. Jourdain, Argan. C'est là le comique supérieur, si une pièce qui trouve son ressort dans le développement des caractères est supérieure à celle que meuvent les circonstances imprévues—selon le principe classique.

Quelques uns des personnages comiques de Molière le sont à la façon simple des pantins à ficelles. A toutes les questions, à propos ou hors de propos, les pédants répondent 'Aristote'; Harpagon répond 'mon argent'; M. Jourdain répond 'gentilhomme.' Et le mari d'Angélique sera médecin, puisque Argan aime la médecine. Quelquefois la ficelle est double, comme il apparaît pour Harpagon; et Frosine, la rusée, tire successivement les deux (Acte II., Scène 4). Quelquefois aussi la ficelle casse, et le rire alors change de direction, passant d'Orgon à Tartufe, qui garde la ficelle rompue dans ses mains. Mais Arnolphe, mais Alceste, mais Tartufe et Don Juan ne peuvent rentrer dans cette catégorie de marionnettes, aux gestes simples et prévus. Ils ne sont pourtant pas sans parenté avec elles.

Est comique, celui qui agit en vertu d'une conception fausse, et qui va en paroles ou en actes, aux conséquences extrêmes de son erreur. Arnolphe, comme Cathos, est dirigé par une fausse idée de l'amour et de la vie; Orgon, par une fausse idée de Tartufe et de la piété; M. Jourdain, par une fausse idée de soi-même. L'exemple le plus précis de cette erreur comique est peut-être l'entrevue de Bélise et Clitandre (*Femmes Savantes*, Acte I., Scène 4). Le bon sens de 'l'honnête homme' sert de repoussoir—tout comme celui de Mme. Jourdain et de Nicole, tout comme celui de Martine et de Toinette, ou de Dorine. Que des circonstances identiques se répètent à travers toute la pièce, haussant les personnages jusqu'au grotesque; qu'une seconde manie ou passion se jette à la traverse (Harpagon); que des épreuves successives ouvrent les yeux du personnage (Philaminte et Orgon); que plusieurs personnages se groupent autour du premier, formant constellation, les comédies de Molière ne sont pas autre chose que l'étalage d'une erreur.

C'est pourquoi leur auteur peut se permettre toutes les hardiesses, et toucher à toutes les sortes de caractères, sympathiques ou non. L'esprit

comique restera tel, tant qu'il aura le désintéressement et la clairvoyance du diagnostic du médecin. Dirigé par l'intelligence la plus claire, s'adressant au bon sens le plus fin, si celui qui le possède a aussi une vaste expérience de la vie, une connaissance des hommes déçue mais sans rancune, l'esprit comique pourra devenir la forme d'une haute sagesse humaine, et de fortifiantes leçons.

En effet, le comique de Molière ne fait qu'un avec sa morale. Le principal ressort n'en est-il pas, avec cet amour de la vérité intérieure qui lui fait poursuivre toutes les formes d'affectation ou d'hypocrisie, une certaine idée généreuse de l'homme, raisonnable et né pour la société ? Ce que son comique dénonce, ce ne sont pas seulement les travers qui font des hommes des pantins, mais aussi ces passions plus dangereuses qui tarissent la source des sentiments humains, toutes les formes grotesques et redoutables de l'égoïsme :

> Il m'enseigne à n'avoir affection pour rien
> De toutes amitiés il détache mon âme,
> Et je verrais mourir frère, enfants, mère et femme
> Que je m'en soucierais autant que de cela. . . .
> (*Tartufe*, I., 5.)

Le rire de Molière est un rire d'honnête homme, qui a horreur de voir rompre l'harmonie de la nature, ou mutiler sa richesse ; qui conçoit entre les hommes des liens amicaux—et chez l'individu une sorte d'équilibre raisonnable entre la nécessité naturelle et sociale et la liberté—équilibre assez semblable à la sagesse antique.

Aussi peut-il arriver que Molière lui-même, pour avoir trouvé chez les hommes trop de déraison, et rencontré sur sa route trop d'ennemis, perdît la sérénité nécessaire à la gaîté franche, et versât du comique dans la satire. Il écrivit alors *Tartufe* et *Don Juan*. Ni dans *Tartufe*, ni dans *Don Juan*, le personnage central n'est comique. Les autres, comme Orgon, peuvent encore faire rire parce qu'ils sont naïfs. Mais Tartufe joue un rôle conscient et calculé. Il ne peut faire rire de lui-même que dans la mesure où il le joue mal—soit qu'il l'exagère (dans son entrée en scène), soit qu'il agisse contrairement à ses principes affichés (dans la scène avec Elmire, IV., 5), et permette ainsi aux autres de voir clair dans son jeu. Ailleurs, il faut, pour qu'il paraisse ridicule, que la dévotion même l'ait été dans l'esprit de Molière, qu'il ait bien eu l'intention satirique que lui prêtèrent ses détracteurs. Est-ce la vérité ? Il n'est guère possible de le dire, et c'est ce qui fait la complexité du rôle, sa difficulté pour les acteurs, et pour le public. Dès le quatrième acte, Tartufe ne fait plus rire à aucun degré. Il est trop fort pour ses victimes. Il devient odieux.

Don Juan ne peut être comique pour des raisons semblables, mais plus fortes. Quand il joue un rôle, il le joue consciemment et à la perfec-

tion (voyez la tirade sur l'hypocrisie) ; quand il rencontre des obstacles, il en triomphe. Il n'a d'illusions ni sur lui-même ni sur les autres ; il veut être exactement ce qu'il est. Ainsi, comme il ne peut y avoir de tragédie proprement dite dans la carrière d'un héros toujours victorieux, il ne peut y avoir de comédie proprement comique dans les démarches souverainement aisées de ce coquin de qualité. La volonté divine seule vaincra cet esprit sans obscurité, cette volonté sans scrupule, cette espèce de Satan artiste et philosophe. Encore, au moment du châtiment suprême, reste-t-il invincible dans son orgueil. Certes, on rit dans la pièce, mais on rit surtout de la maladresse et de la naïveté des autres personnages, incapables de se mesurer avec lui. Le rire est pour Don Juan, contre M. Dimanche. Et on l'admire quand il ne fait pas horreur.

C'est que ces œuvres quasi prophétiques, où s'annonce terriblement le déclin du Grand Règne, et même la Régence ; ces œuvres audacieuses qui osent ou laissent mettre en question quelques uns des fondements de la société ; ces œuvres dont il est incroyable qu'elles aient été jouées, sont des œuvres de combat où vibre la passion de Molière, et où, peut-être hésite sa pensée. Entre la satire du faux dévot et celle de la dévotion, entre le coquin gentilhomme et l'esprit fort, le libre penseur, le grand négateur des superstitions humaines, celui que ses contemporains nommèrent le Contemplateur, n'a-t-il pas pu, ou pas voulu, se prononcer ?

Les grands combats d'idées et les vigoureuses haines sont interdits au comique, et chez Molière même en ont troublé la source. Mais peut-être ont-ils aidé Molière, l'apaisement venu, à écrire ce chef d'œuvre, le plus grand miracle comique de tous les temps peut-être, le *Misanthrope*. Miracle, parce que—la scène du valet Dubois mise à part—l'unique source du comique est dans les caractères. Miracle, parce que le personnage central est à la fois comique et sympathique—parce qu'il était sympathique à Molière. Tout le monde s'accorde à reconnaître en Alceste une image de Molière devenu chagrin, aigri par de longues luttes, passionnément et malheureusement épris de sa femme, la coquette Armande Béjart. Ici, plus que partout ailleurs, Molière *se jouant lui-même*, révèle le secret de son art et de sa pensée. Qu'au temps de Molière et après, le public ait ri d'Alceste, la colère de J. J. Rousseau suffirait à le démontrer. Aujourd'hui, après le romantisme, si graves qu'on puisse nous représenter le rôle et la pièce, si discret que soit le sourire, on sourit du moins.

C'est que la franchise affectée par Alceste n'est pas absolue : ce grand diseur de vérités hésite à dire ce qu'il pense du sonnet d'Oronte. C'est que son amour de la naïveté s'accommode de sa passion pour une coquette. C'est que sa misanthropie enfin, et ses colères philosophiques ont souvent pour cause et pour sujet des expériences, des rancunes, des jalousies personnelles. Un misanthrope lucide, détaché et intransigeant, n'eût guère plus que Don Juan laissé place au comique.

Mais il faut aller encore plus avant. Les échecs de ceux qui essayent de réaliser une pensée juste ne sont pas risibles, mais pathétiques. Celle qu'Alceste voudrait mettre en pratique est fausse, parce qu'elle est contraire à la nature, absurde, parce qu'elle consiste à imaginer que le monde peut être autre qu'il n'est. Or cette erreur, comme tant d'autres moins généreuses qu'a démasquées aussi Molière, naît de l'orgueil et d'un déguisement de l'égoïsme. Alceste se préfère au monde. Il préfère ses rêves à la réalité. Il n'a pas le courage de ce pessimisme plus mâle qui accepte de vivre parmi les hommes tels qu'ils sont—et finit par dire, comme Marc-Aurèle : 'O monde, je veux ce que tu veux !'

Dans l'amertume et la révolte d'Alceste, qui sont l'amertume et la révolte d'un grand amour déçu, il y a une noblesse. Nous le savons bien. Molière le sait bien. Mais parce que la sagesse est au-delà des révoltes, le rire triomphe, seulement un peu grave ici et attristé.

Le rire qui a déchiré tous les mensonges, toutes les illusions dont se repaît la vanité, la sottise, l'égoïsme des hommes ; le rire qui va déchirer dans le *Malade Imaginaire* l'illusion grotesque et pathétique née de l'amour de la vie ; ce même rire déchire ici l'illusion fondamentale que tout homme porte en soi, celle d'avoir raison contre le monde, d'être meilleur qu'autrui, de souffrir plus qu'autrui. 'Soumettez-vous, semble dire Molière, soumettez-vous en sachant pourquoi. Regardez vous du même regard clair que aurez jeté sur les autres—et riez de vous-mêmes, comme d'eux. On se délivre de sa propre douleur en la replaçant parmi les autres douleurs humaines, et en mesurant ce qu'elle contient d'illusion et de réalité. On ne se libère pas seulement par le rire de la foi aux mensonges des autres. On se libère de la tyrannie du moi.'

Ainsi, à sa façon, dans la forme convenable au genre, au théâtre, au public, Molière enseigne le précepte fondamental de nos classiques du XVII^{e} siècle : 'Aimez la vérité !' Mais il ajoute : 'La vérité, vous la trouverez dans la nature, dans la vie, dans le bon sens humain. Ne vous contrefaites pas. Ne vous mutilez pas. Le dernier mot de la vie n'est ni le plaisir ni la douleur. Soyez des hommes parmi les hommes.' Et par là, sans doute, Molière est homme de théâtre. Il s'adresse à la moralité moyenne des spectateurs. Mais il est aussi l'ami de La Fontaine, l'élève de Gassendi, le continuateur de Montaigne, de Rabelais, de Jean de Meung, l'anneau puissant dans la chaîne des libres esprits et des humanistes ; le Contemplateur aux yeux clairs, mais qui a fortement aimé la vie, qu'évoque encore pour nous le beau portrait de Chantilly.

The Apotheosis of Molière

By Cloudesley Brereton

For nearly a week Paris gave itself up, in spite of the political crisis, to celebrating the tercentenary of Molière. The Comédie Française, the Department of Fine Arts, the Ministry of Public Instruction, and the Foreign Office all participated in the festival. Over forty States, great and small, had been asked to send delegates. Great Britain had three: Mr. Laurence Binyon, of the British Museum; Mr. Cloudesley Brereton, who also represented the British Drama League; and Mr. A. B. Walkley, dramatic critic of *The Times*. Even recent enemies, like Austria, had their delegates, so had China and Japan, while among the smaller Governments figured Esthonia, Georgia, and Salvador. Practically all the States of South America sent their contingents, down to Paraguay and Venezuela.

Education was especially represented at the Sorbonne and at the theatrical performances, to which not only professors but selected pupils from the schools were invited. Another predominantly scholastic function was the reception at Molière's old school, the ancient Collège de Clermont, which became even in his lifetime the Lycée Louis le Grand. The programme included a performance by the pupils of *Le Malade imaginaire*, and a visit of inspection, restricted to the delegates, under the guidance of the headmaster, through those parts of the Collège which have remained more or less unaltered since Molière's schooldays. Though, in Molière's day, it occupied only half the space of the present buildings, it contained over 2,000 scholars. About 200 were boarders and paid very high fees, but the day-boys were admitted free on the results of an examination, the Jesuit Fathers very wisely not refusing admission to a promising pupil, however humble his circumstances. The waiting list was therefore a long one.

Molière's record at the school, though he did not win any of the magnificent prizes of the day, was a good one. He reached the top class in five years, and doubtless it was here that he learnt to know and love Lucretius, who had such an influence on his outlook of life, and whom he translated possibly while still at school. One may fancy his amazing ability in the poetical art was largely developed by the early essay in translation into French, as the only verse the pupils indulged in, with rare exceptions, was Greek or Latin, though practice in these also helped Molière to attain that remarkable concinnity that distinguishes his verse. The visit to the class-rooms revealed nothing particularly antique about them, except that one of the delegates suggested the atmosphere was

possibly coeval with the time of Molière. More interesting were the details about the original building, which faced on a street about 'two carriages wide' and down which in wet weather ran a stream, in which no doubt the collegians ducked one another. One wonders how the 2,000 pupils ever got through the narrow school gate on a wet day. But, once inside, the discipline and teaching seem to have been admirable. Though many of the classes were of over 100, they were divided up into companies of ten (decuriones) and the pupils were all classified, from the *primus* down to the *decimus*. Not only the *primus*, but all were responsible for the home-work and preparation of their squad. These interesting details and many more were given in a very able lecture by one of the staff.

One cannot pass over in a line the visit made by the delegates to the exhibition of the 'relics' of Molière at the Comédie Française. At the end of this pious pilgrimage wreaths were placed at the foot of Houdin's bust by the chief of the Jugo-Slav delegation in the name of his countrymen and by the English delegate in the name of the British Drama League. The latter wreath bore the inscription: 'A Molière—génie français et universel.'

One can only say a few words on the incomparable theatrical performances given by actors on their mettle before excited and enthusiastic audiences. Not the least attraction of these unique performances was that the *Bourgeois Gentilhomme* and *M. de Pourceaugnac* were played as at the time of Molière with the full ballet and the music of Lully, the ballet having to be specially engaged and trained for this occasion. It set the two plays in an entirely new perspective, and the skilful way in which the comedy passed into riotous farce made one cease to regret with Boileau the high-spirited horseplay of Molière. Actually it would be an eye-opener to many foreign armchair critics of Molière, who, unlike their French *confrères*, are apt to judge all dramatic work as if it were written for the closet. Happily the French have never made this divorce between the stage and literature, so that their stage has always a strong literary flavour and their literature a strong sense of the dramatic. In conclusion, mention must be made of the *finale* at the Comédie, in which the whole household of Molière took part, and which was composed of a *défilé* of actors in the costumes of the chief rôles of his principal plays.

The *finale* at the Opéra was equally impressive. It consisted of the last scene of the *Malade imaginaire*, in which the principal Paris actors, not connected with the Comédie, took part, either dressed as doctors or in costumes of characters they had created. And when the celebrated speech was reached, the point at which Molière was seized with the fatal spasm that caused his death two hours later, the crowd of actors on the stage and the vast audience rose to their feet at the bidding of the leader

and remained standing for a few moments in silent homage to the great dramatist. One felt at that moment that strong sense of communion between the living and the dead that lies deep in every Frenchman's heart.

La Société Française dans le Théâtre de Molière

PAR PROF. GUSTAVE RUDLER

AVANT Molière, la comédie littéraire oscille du comique sans sérieux au sérieux sans comique. Elle attache toujours grande importance à l'intrigue, dont elle fait tantôt une occasion d'analyse psychologique—de l'amour uniquement—chez Corneille et Rotrou, tantôt un prétexte à inventions ou complications follement romanesques et parfois ordurières, chez Scarron.

Le premier, l'immense mérite de Molière est d'avoir retrouvé et fixé la matière même de la comédie—savoir, la vie. Et l'une des formes de la vie qu'il s'est attaché à peindre, ce sont les mœurs, la société.

Le peintre de mœurs est un descripteur ou un philosophe, selon qu'il borne sa curiosité au décor, au vêtement, au train de vie, aux habitudes et aux tics des conditions ou des professions, à tout ce qui est pittoresque, mais extérieur et superficiel, ou qu'il l'étend aux forces profondes qui travaillent la société et préparent l'avenir.

Il y a du sociologue chez La Bruyère. Il y en a beaucoup moins chez Molière. Cela ne tient pas à une moindre perspicacité. Mais La Bruyère vit dans une société qui se dissocie, à la fin d'un long règne qui a lassé tout le monde, et surtout, qui laisse paraître, comme tous les régimes usés, les 'ficelles' de la politique et de la vie sociale. Molière vit presque à l'aube de cette société et de ce régime, quand tout est ou paraît ordre, grandeur, puissance. De cette différence dans le champ d'observation résultent inévitablement des différences profondes dans l'orientation, les moyens et les effets de l'art. Aux alentours de 1690, le moindre écrivain se sentira attiré vers l'étude des décompositions sociales. En 1660, les vices et les ridicules individuels et collectifs arrêtent naturellement le poète.

D'ailleurs Molière est mort prématurément. Son œuvre, en avançant, se fait plus âpre, sans que la société ait eu le temps de s'altérer beaucoup. Qui sait ce qu'il aurait fait de la comédie s'il lui avait été donné de vivre une pleine vie d'homme? Peut-être aurait-il dégagé la comédie sociale dans toute son ampleur. Mais, pour être juste, il faut le comparer à son temps; et personne en son temps n'a fait entrer dans l'art autant de réalité.

Les vues générales explicites sont rares dans son théâtre et doivent

l'être, pour plusieurs raisons. L'*Amour médecin* (III. 1) nous présente le monde comme une piperie universelle, un conflit et un composé d'intérêts, où chacun essaie de prendre son voisin par ses faibles. C'est une idée que partagent cordialement La Fontaine et La Rochefoucauld, et tous les observateurs de tous les temps, quand ils ne sont pas à l'eau de rose.

Le Roi paraît à plusieurs reprises, et toujours avec la noblesse d'attitude et le respect mêlé d'admiration qu'il inspirait dans sa jeunesse à presque tous ses sujets. Il est donné à la fin de *Tartufe* comme le représentant de la Justice, le défenseur de l'équité contre la loi même: pouvoir dangereux, et qui pourrait aussi bien soutenir l'iniquité. Il est la clef de voûte de l'ordre social. Il était réservé à ce grand irrégulier de La Fontaine de toiser, jauger, juger la Roi et la Royauté, sans d'ailleurs se faire illusion sur les autres gouvernements, ni sur l'essence du gouvernement. Protégé de Louis XIV., Molière avait ses raisons pour considérer la personne et la politique royales avec plus de complaisance.* Que la faveur croissante de Lulli et sa propre disgrâce aient entamé sa vénération, on pourrait le croire d'après les plaintes d'*Amphitryon*.

Le Roi n'est pas encore tourné vers Dieu, mais déjà la cour est tournée vers le Roi; il y paraît à l'importance que prennent dans le *Misanthrope* et ailleurs le petit lever, le grand coucher et autres cérémonies.

Sur la noblesse de cour ou de province, Molière a versé le ridicule avec une liberté qui surprend. On sait comment Saint-Simon, un duc et pair, a défini le règne de Louis XIV.: un règne de vile bourgeoisie. Il n'y a pas de lien entre les attaques, généralement superficielles, de Molière et cette politique du Roi. Molière ne met guère en relief que les ridicules extérieurs, les petites vanités et les ostentations de la jeune noblesse; il ne laisse pas d'esquisser quelques silhouettes de nobles sérieux et d'esprit élevé. Pourtant la noblesse est déjà affectée des vices qui la ruineront. Le mal d'argent la travaille cruellement; certains grands seigneurs ne paient pas leurs dettes, et donc ne s'endettent que plus volontiers. Ils poussent même l'art d'emprunter jusqu'à l'indélicatesse et l'escroquerie.† Ils jouent, se mésallient (ou presque) et vivent de fainéantise.‡ Molière flétrit en riant ces habitudes ruineuses; sa comédie n'a pas d'arrière-pensées politiques ni cette amertume de revendication déjà si sensible chez La Bruyère, et qui arrivera à son point culminant chez Beaumarchais.

Un dernier trait, confirmé par Bossuet, Bourdaloue, les prédicateurs et les moralistes contemporains: les hommes de cour sont hypocrites et libertins.§

De l'Église, Molière attaque violemment, mais assez vaguement, et

* Voir, au surplus les *Fâcheux*, Dédicace; l'*Impromptu*; l'*Amour médecin*, prologue; *Escarbagnas*, I. 1.

† *Don Juan*, IV. 2; *Bourgeois Gentilhomme*, III. 4, et IV. 1, 2.

‡ *Fâcheux*, II. 2; *Critique de l'École de Femmes*. § *Don Juan*, I. 3, et IV.

obliquement, une organisation de combat et de conquête qu'il désigne sous le nom historique de cabale.* Il en savait peu de chose. L'entreprise de captation dirigée par Tartufe contre le bien d'Orgon est un symbole assez étroit des activités envahissantes de la Confrérie : mais Molière pouvait-il faire mieux ? D'autre part, les discussions où il s'est laissé entraîner sur les deux dévotions, le rôle et le couplet tardifs de Cléante ont faussé l'assise et la portée de la pièce. Il aurait suffi qu'elle fût anti-cléricale, sans toucher à la religion. La sincérité ou l'insincérité d'hommes qui marchent à l'assaut de la société importe fort peu à leurs desseins mondains et aux dangers dont ils menacent la société. La politique financière de la Cabale faisait à elle seule un assez beau sujet de pièce.

Quoi qu'il en soit, d'intention et de fait, Molière n'a jamais approché de la comédie sociale plus que dans le *Tartufe.*

Les attaques contre les gens de justice étaient traditionnelles ; il a plusieurs fois stigmatisé leur vénalité et leur manque de conscience, quelle que fût leur catégorie : juges, notaires, exempts, etc. Cette satire apparaît relativement tard dans son œuvre, mais dès lors revient souvent.† Son âpreté égale celle de Rabelais et ne sera guère dépassée après lui, l'Ancien Régime ne devant pas se guérir de ce vice, l'un des plus graves dont puisse souffrir une société, et qui peut d'ailleurs affecter des formes plus subtiles, plus dangereuses et non moins scandaleuses qu'une grosse vénalité. Mais Molière n'y touche qu'en passant ; il n'a pas fait la comédie ou le drame des gens de justice.

L'argent est loin d'occuper dans son théâtre la place triomphale qu'il occupe dans le théâtre de la fin du siècle, et à laquelle il a droit de tout temps. Le seul M. Herpin, le collecteur de taxes de la *Comtesse d'Escarbagnas,* annonce, faiblement, toute cette race d'oiseaux de proie, partisans, traitants et sous-traitants qui dévoreront la France, et dont La Bruyère, non le premier, fera si violemment le procès.

Molière a vu la bourgeoisie—haute, moyenne et basse—satisfaite d'elle-même, toute aux soins de son négoce et de son intérieur, épanouie dans son égoïsme, peu travaillée de l'amour-propre et des ambitions qui la soulèveront cent ans plus tard, mais en proie à la vanité d'approcher la noblesse, de l'imiter, et de s'allier à elle : c'est un commencement. De ce travers, il n'a montré que les effets les plus immédiats et les plus contestables : le déclassement, la formation de parvenus, la diffusion de vices plus ou moins brillants. Un art moins asservi à la volonté de faire rire aurait montré les avantages que la bourgeoisie pouvait tirer de l'imitation d'une noblesse qui n'avait pas perdu toutes ses supériorités

* *Ibid.,* V. 1 ; *Tartufe.*

† *Misanthrope,* I. 1, IV. 4, V. 1 ; *Tartufe,* V. 4 ; *Avare,* V. ; *Pourceaugnac,* II. 12, III. 5, 6 ; *Fourberies,* II. 3 ; *Escarbagnas,* 16 ; *Malade,* I. 9.

solides, pour ne rien dire de ses élégances. Les exigences du comique et le bourgeoisisme de Molière ont beaucoup limité sa pensée.

Des diverses conditions, il n'a guère peint de front—mais avec quelle âpreté—que les médecins. C'est qu'il était malade. Il satirise leur costume, leur jargon, leur doctrine, et par-dessus tout, leur science. Nul réalisme n'a égalé le sien sur ce point ; mais la médecine, si elle faisait partie du mensonge et de la comédie universels, n'était pas un danger social ; on ne mourait ni plus ni plus jeune au XVII[e] siècle qu'aujourd'hui.*

Le peuple figure dans la comédie de Molière, et avec une vérité d'accent, une simplicité et un naturel qui lui font le plus grand honneur. Misérable comme il l'est, il ne peut guère sortir de sa condition. Voici pourtant un paysan enrichi, Georges Dandin, qui épouse, non pas une bourgeoise, mais une fille noble ; ce devait être assez rare. Molière le châtie rudement (il doit être partisan de la théorie de 'l'étape') ; Molière, ou plutôt la vie. Mais les enfants nés de cette mésalliance, que seraient-ils ? et qu'en sortirait-il pour le bien ou le mal de la société ?

Du peuple à la bourgeoisie, il n'y a guère de contact que par les valets et servantes. Leur fonction essentielle est de favoriser les amours des jeunes gens, en bernant les parents. Il faudrait les dénoncer comme des agents de dissolution familiale, si Molière ne prenait la chose très gaîment et s'ils ne servaient contre l'égoïsme des pères des fins très sociales elle-mêmes. Ils travaillent à ruiner la famille, mais aussi à la rétablir sur des bases de vérité et de convenance. Ils représentent la révolte socialement utile de la nature (dont tout éloignement systématique est une source de désordre), du bon sens, de la jeunesse et de l'amour, contre les vues honteusement intéressées de la vieillesse, Orgon voulant un dévot, Philaminte un auteur, Argan un médecin, Harpagon un richard et une richarde, etc. La loi comique des contrastes trouve ici une de ses applications. Elle domine tout le théâtre de Molière ; assez souvent elle le rétrécit et le fausse. C'est une erreur grave de perspective que d'étudier le dramaturge, le peintre de mœurs, le moraliste, le philosophe d'abord et indépendamment du poète comique, auquel on réserve dédaigneusement un chapitre final, quand on ne l'oublie pas. Tout livre sur Molière devrait commencer par l'étude de son comique. L'optique du genre a déterminé la structure de ses pièces et de ses caractères, aussi bien que sa morale. Il y a dans cette idée de quoi renouveler largement les jugements de valeur sur sa comédie et faire évanouir bien des problèmes dont la critique s'est encombrée. La philosophie sociale et domestique de Molière doit se juger par ses oppositions. Elle se justifie, si l'on regarde les parents ; elle paraît très hasardeuse, si l'on regarde les enfants. Ceux-ci manifestent une ardeur au plaisir, une légèreté, un respect de

* Outre les pièces connues, voir *Amphitryon*, II. 3, et *Pourceaugnac*.

l'instinct qui pourrait les mener loin. C'est une pure chance qu'ils s'éprennent invariablement de fiancés ou de fiancées honnêtes et assortis ; c'est un second parti-pris que les pères et les mères soient presque invariablement des maniaques. Le caractère conventionnel de ce double postulat, qu'explique la tradition de la comédie classique et italienne, nous avertit que le théâtre de Molière retient une forte part de fantaisie et d'irréalité. On le pousse trop au sérieux. Si le problème de la famille et du mariage en constitue le fond, il faut convenir que Molière a pris de biais ce problème et qu'il en a quelque peu diminué la portée, par le caractère d'exception qu'il a donné aux pères. Son théâtre n'a de valeur générale qu'à titre de symbole. Il faut en effacer la violence et les singularités pour retrouver les convenances qui dans la vie ordinaire règlent le mariage. Encore faudrait-il mettre en face des méfaits du calcul et de la cupidité les ravages sociaux de la passion pure, que le romantisme s'est chargé d'illustrer. L'irrespect effroyable que Molière prête à certains enfants trouve aussi une manière d'excuse dans l'indignité des parents, et l'on peut dire que Molière tend à détruire la moralité courante pour servir une moralité supérieure. Seulement, nombre d'hommes et de femmes s'affranchiront de la première sans s'élever jusqu'à la seconde, et seront tôt essoufflés dans leur course à l'idéal.

Molière aborde à peine la question de l'adultère masculin ou féminin.* Ses bourgeois sont des maris rangés ; ses bourgeoises des femmes rassises et froides. Ils n'ont pas d'illusion les uns sur les autres, mais ils prennent d'autres vengeances.

Au total, par le crédit bien trop large qu'elle ouvre à la nature, l'œuvre de Molière envelopperait des tendances anti-sociales, si elle n'en corrigeait les dangers par un sentiment vif et élevé de ce que parents et enfants se doivent à eux-mêmes et les uns aux autres. Ce sentiment est ce qu'il y a de meilleur chez Molière.

Sur ' l'hypocrisie sociale,' il a pris dans le *Misanthrope* l'attitude la plus intelligente, étant assuré qu'une société d'Alcestes ne durerait pas vingt-quatre heures, et qu'il faudrait rouvrir la porte toute grande aux ménagements qu'on aurait chassés par la fenêtre. En montrant l'impossibilité de la parfaite franchise et de la parfaite sincérité, il les a maintenues à titre d'idéal aimable et respectable.

Il éprouve peu de sympathie pour le goût des hommes et des femmes à s'instruire. Il n'a fait voir que les ridicules et les dangers de la ' science ' mal prise et mal comprise.

Il a donc peint la société de son temps du point de vue statique, comme une société en équilibre, suffisamment saine, que les vices individuels et collectifs ne mettent pas en danger prochain de transformation. L'idée de progrès lui paraît étrangère ; elle commençait

* *Georges Dandin, Amphitryon.*

seulement à se faire jour, et par la science. L'idée de changement lui paraît antipathique. Il accepte et approuve le système des classes. Il a les points de vue et les partis-pris instinctifs d'un conservateur. La plupart des ferments qui désagrégeront l'ancienne société s'aperçoivent et sont déjà à l'œuvre dans son théâtre; mais il ne semble pas s'en rendre compte. En d'autres termes, la matière de la comédie sociale se trouve dans son œuvre; ce qui lui manque, c'est la vision claire, l'orientation, la direction d'intention. Chez lui, le sociologue se fond dans le moraliste; mais d'ailleurs c'est par la morale qu'il faudra toujours commencer et finir.

Anglo-French Society and Molière

Le centenaire de Molière a été célébré à l'Anglo-French Society par des lectures de fragments des pièces de l'illustre comique. Un auditoire nombreux s'est rendu chaque fois à ces manifestations et a goûté à la fois le choix des morceaux et la façon remarquable avec laquelle ils furent lus. En outre M. Maurice Thiéry consacra à Molière une conférence pleine d'anecdotes et de vues curieuses. Le public s'amusa fort, en particulier de la fantaisiste théorie d'après laquelle l'Homme au masque de fer n'aurait été nul autre que Molière! Mais on jugera de l'intérêt de cette conférence par le résumé que nous en donnons ci-dessous:

* * *

'La vie,' dit Horace Walpole, 'est une comédie pour ceux qui pensent, une tragédie pour ceux qui sentent.'

Si telle est la vie, celle de Molière a dû être une tragi-comédie intense. C'est d'abord l'objectivité de la pensée, froidement ironique, implacable dans son domaine d'observation, saisissant au vol tous les ridicules, toutes les petitesses, toutes les stupidités de l'humaine nature; et puis, ce sont les grands battements d'un cœur meurtri par l'amour et par les vilenies des hommes. Alors, Molière fait éclater les cris de sa rancœur pour tous les mensonges et toutes les ignorances; il s'élève jusqu'aux sommets d'où il flétrit magnifiquement les noirceurs d'un monde qui ne peut être sauvé que par la lumière qui y vacille encore: la Vérité.

L'apôtre de la vérité: voilà Molière. Toute son œuvre n'est qu'un long combat pour elle, et cela montre assez le courage qu'avait le grand comique pour s'en faire le champion dans un siècle où l'hypocrisie semblait être inscrite à l'ordre du jour.

Les détails de la vie de Molière sont trop connus pour qu'on s'y appesantisse. Ils ne sont intéressants qu'en raison de la part directe qu'ils ont eue sur ses ouvrages. Il est évident, par exemple, que son mariage avec Armande Béjart est responsable de la différence de vues qu'on constate dans *l'Ecole des Maris* et dans *l'Ecole des Femmes*. Dans la première

pièce, qui fut écrite en 1661, à une époque où le cœur de Molière était un brasier qui se consumait pour la trop jeune Armande, on voit parfaitement la supplication du vieil âge pour que la fleur du printemps ne lui soit pas refusée ; tandis que dans *l'Ecole des Femmes*, écrite après que la lune de miel avec Armande eût fait place à la 'lune de fiel,' on voit percer la désillusion suprême à l'égard des femmes. . . . Le cœur de Molière avait ses raisons. . . .

Il en est de même pour les sanglantes diatribes de Molière contre les médecins. C'est l'impuissance de ceux-ci à sauver son premier enfant, c'est leur ignorance totale de sa maladie et, par là, leur impossibilité à apaiser ses souffrances qui lui a donné ce souffle d'amère et puissante ironie qui plane sur *le Médecin malgré lui* et sur *le Malade imaginaire*.

L'évocation de cette dernière pièce nous amène à dire un mot d'une version assez peu connue sur la mort de Molière. Un érudit, M. Anatole Loquin, qui fut autrefois président de l'Académie de Bordeaux, prétend que Molière n'est pas mort, comme on le prétend, après la quatrième représentation du *Malade imaginaire*. Pour lui, cette mort fut trop entourée de mystère pour être réelle. Molière aurait été enlevé sur l'ordre du roi, conseillé par les grands ennemis du comique, les Jésuites, et aurait été emprisonné le plus secrètement du monde. Pour cacher la trace de ce forfait, Louis XIV aurait fait porter à Molière un masque, et l'auteur de *Tartufe* ne serait autre que l'Homme au masque de fer.

Cette thèse est tellement originale et fantastique, que je tiens à citer la conclusion du livre que M. Anatole Loquin a écrit pour la défendre : 'Le triomphe éclatant, à nul autre pareil, de la comédie de *Tartufe*, pièce représentée, imprimée et sauvée à jamais d'une destruction trop imminente, malgré les efforts aussi extraordinaires que persévérants des éternels ennemis de Molière, c'était bien là, certes, et l'on n'en doute pas, le motif secret et unique pour perdre et faire disparaître à jamais le grand homme . . . Molière 'est mort' le 17 février 1673 ; la captivité de l'homme au masque a duré 31 ans, de février 1673 à novembre 1703. Le silence significatif qui régna tout d'abord, une fois que Molière fut considéré comme mort et enterré, les lâches calomnies qui se firent jour bien peu après, enfin la destruction de toutes les œuvres posthumes de Molière et la disparition stupéfiante, complète et invraisemblable dans son étonnante réalité, des moindres lignes de son écriture, en disent fort long et ont assurément une cause. Les rapprochements faits par nous de la taille assez grande, du teint brun, de l'âge relativement avancé, de l'état constamment maladif, de l'aspect général et même du linge fin, du beau linge constaté tout d'abord chez le comédien et que nous retrouvons ensuite, absolument identique chez le fameux prisonnier, en disent, certes, beaucoup plus long encore. Quant à l'apparition soudaine et si parfaitement inattendue de '*la Vie de Molière*' de Grimarest en 1704, si

tard autorisée et arrivée si curieusement, juste à son heure, aussitôt après la mort et l'enterrement du prisonnier de la Tour Bertaudière, est-ce que cette coincidence troublante et étrange n'est pas une démonstration évidente, la plus éclatante de toutes, peut-être, que l'Homme au masque de fer a bien été Molière ?'

Mais quittons le domaine de la fantaisie pour celui de la pure littérature. Là, Molière a été plus qu'un innovateur, il a été un 'révolutionnaire.' Le mot n'est pas trop fort. Il a remplacé la grandeur pompeuse par la vérité pure et l'imagination par le goût des peintures morales. Il a, le premier, su élever la comédie à la même hauteur que la tragédie. Et cela est énorme.

Il a dit à propos d'un de ses personnages: 'Il n'est pas incompatible qu'une personne soit ridicule en de certaines choses et honnête homme en d'autres.' Quelle sera la conséquence de ce double caractère? Ce sera le mélange intime du comique et du tragique dans le caractère des personnages. Goethe a dit: 'Molière côtoie sans cesse le comique mais n'y tombe jamais.' Ce jugement est peut-être exagéré, car le trait comique jaillit, à chaque instant, brutal, cruel et puissant, de ses personnages, mais on ne peut nier que les plus synthétiques de ceux-ci, Don Juan, Tartufe, Harpagon, Alceste, ne soient au seuil du tragique. La comédie de Molière répond à la définition que Dumas fils donnait des bons romans: 'Un bon roman est celui qui amuse tant qu'on le lit et qui attriste quand on l'a fini.' Musset l'a mieux dit encore quand il a évoqué:

> 'Cette mâle gaîté si triste et si profonde
> Que lorsqu'on vient d'en rire, on devrait en pleurer.'

La Fontaine, d'ailleurs, ne fait-il pas dire à Molière dans Psyché: 'J'aime beaucoup mieux qu'on me fasse rire quand je dois pleurer que si l'on me faisait pleurer quand je dois rire.'

La démonstration de son génie comique est toute entière dans ce court dialogue tiré du '*Médecin malgré lui*':

Géronte a durement expulsé Léandre, prétendant pauvre à la main de sa fille. Après de nombreux affronts subis, Léandre se présente à nouveau en disant: 'Monsieur, je viens tout à l'heure de recevoir des lettres par où j'apprends que mon oncle est mort et que je suis héritier de tous ses biens.' Ce à quoi Géronte répond avec le plus grand naturel: 'Monsieur, votre vertu m'est tout à fait considérable, et je vous donne ma fille avec la plus grande joie du monde.'

On a beaucoup discuté pour savoir si le génie de Molière était un génie français ou si, trop grand pour être nationalisé, son génie dépassait les frontières. A ce propos, je voudrais citer cette anecdote racontée par l'éminent critique Auger:

Kemble, acteur anglais, venu en France vers 1800, fut invité par ses camarades français à un grand dîner. La conversation tomba naturelle-

ment sur le théâtre. Les Français payèrent leur tribut d'honneur à Shakespeare, et l'un d'eux lança le nom de Molière. L'acteur anglais répondit froidement: 'Molière n'est pas un Français.' Etonnement de tous. 'Expliquez-vous; Molière serait-il un Anglais?' 'Pas plus Anglais que Français.' 'Mais alors?' 'Je me figure que Dieu dans sa bonté, voulant donner au genre humain le plaisir de la comédie, créa Molière et le laissa tomber sur terre en lui disant: "Homme, va peindre, amuser, et si tu peux, corriger tes semblables." Il fallait bien qu'il descendît sur quelque point du globe, de ce côté du détroit ou bien de l'autre. Nous n'avons pas été favorisés, c'est de votre côté qu'il est tombé. Mais il n'est pas plus à vous qu'à personne, il appartient à l'univers.'

Taine, comme beaucoup de Français, n'est pas tout à fait de cet avis: 'En devenant homme, dit-il, Molière se trouva du même coup homme du XVIIème siècle et Français, et c'est pour cela qu'il fut le dieu de la comédie. . . . Il n'a pensé ainsi qu'à titre de Français, pour un auditoire de Français, gens du monde. Nous goûtons, chez lui, notre plaisir national.'

Oui, Molière est un génie bien français. Il est Français par son amour pour la liberté du cœur et de la pensée, par son ironie d'une cinglante justesse, par son merveilleux équilibre et par son magnifique bon sens, par son dégoût inné de l'hypocrisie et surtout parce qu'il est le premier qui ait osé dire: 'Pour l'amour de l'humanité.'

Son œuvre appartient au monde, certes, mais son esprit n'appartient qu'à la France. Comme l'a superbement exprimé M. Robert de Flers: 'Il a détruit ce préjugé qu'il suffit de ne pas rire pour être sérieux: il a imposé au monde le respect du rire.'

Et cela, n'est-ce pas, c'est bien français? MAURICE THIÉRY.

The Comédie Française in London

So happy and rare an event as a visit of the House of Molière to this country must not be allowed to pass without reference in MODERN LANGUAGES. Only three visits have been paid during the last fifty years, and we profess to see a connection between that of last month and the celebration of the Molière Tercentenary. The immediate purpose of the visit was to swell the funds available for the extension of the Institut Français du Royaume Uni and those destined to restore the Cathedral of Rheims. Two performances only were given, but they were so successful financially, that both of the movements it was desired to assist must have benefited considerably. The arrangements were in the hands of the Comédie Française in association with Messrs. George Grossmith and J. E. Malone, assisted by a distinguished company of ladies under the presidency of Mme. la Comtesse de Saint-Aulaire, the French Ambassadress.

On Sunday evening, May 28, the programme consisted of a 'Conte en vers' *Il était une Bergère*, followed by *L'Avare*. At a matinée given on Monday, May 29, at which the King and Queen were present, the programme consisted of *Le Misanthrope* and *Un Ami de Jeunesse*.

Il était une Bergère is a charming little *conte de fées* by M. André Rivoire. It tells how a princess (Mlle Huguette Duflos) uses the third of three fairy wishes to undo the harm caused by the first and second. The little play was remarkable for the delightful performance of Mlle Madeleine Renaud as the bergère.

L'Avare was wonderfully played. The *Harpagon* of M. de Féraudy was as nearly perfect as it is possible for the character to be, but even M. de Féraudy cannot make the famous soliloquy convincing. But what impressed the spectator most at this performance was the wonderful 'team-work' of the troupe. The subordination of the actor's personality, not only to his part, but to the parts of his or her colleagues, made the play a delight to watch and hear. Although the players were almost uniformly excellent, special mention should be made of *Frosine* (Mme Catherine Fonteney) and *Maître Jacques* (M. Lafon).

Le Misanthrope was an equally wonderful performance. M. Rafaële Duflos as *Alceste* and Mme Cécile Sorel as *Célimène* deserved every round of the applause with which they were greeted, and they were admirably seconded by their colleagues. The artistic level of the whole piece reached heights to which we are unaccustomed in England.

Whatever may be the apparent disadvantages of a national theatre, it is certain that national dramatists can find honour therein. It must be an inspiring thought to Frenchmen that the whole of France may, officially, through a State organization, do homage to a national genius, and that France can officially send abroad, for the admiration and delight of foreign peoples, the finest of her national drama, and display it by means of the finest exponents of her national dramatic art.

Suggestions for a Memorial Celebration in Honour of Molière

By Dr. F. H. Hayward,

Author of *A First* and *A Second Book of School Celebrations* (P. S. King and Son)

D = Director. M = Another participant. S = Speaker (giver of discourse)

A LARGE portrait of Molière should occupy a prominent place in front of the audience: this is veiled at first. Towards the end of the celebration a wreath is placed around it.

The list of Molière's works, in chronological order, may flank the portrait.

Pictures illustrative of the subject may be on view, and possibly a few of the most famous Molièrean 'quotations,' such as, *Il y a plus de quarante ans que je dis de la prose sans que j'en susse rien*, may be on a notice board.

As it is important that the audience should not remain seated too long, the suggestion that they stand during the playing of a funeral march is made below.

The eulogies given below are, with one exception, in English. The only one that is poetical is given in French. The extent to which French can be used in the Celebration must depend upon the audience. There may be French songs suitable for the occasion, but a large part of the Celebration should be in English.

Possibly the Bergson passage and some of the eulogistic material might be abbreviated or used up in the Discourse. For young children, some modifications tending to simplify the ceremony would be adopted.

The Order of the Celebration

Instrumental Music : possibly from Mozart's 'Don Giovanni'—a link with Molière's 'Le Festin de Pierre.'

D. reads:

Shakespeare, through the mouth of Hamlet, says:

> 'The purpose of [stage] playing . . . was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the visage ['very age'] and body of the time [its] form and pressure.'

Mr. Bernard Shaw says:

> 'I [claim] for the theatre . . . that it is as important as the Church was in the Middle Ages. . . . A theatre to me is [in Christ's words] a place 'where two or three are gathered together' . . . a [place] where the oftener you laugh the better, because by laughter only can you destroy evil without malice, and affirm good fellowship without mawkishness. . . . The theatre [should be] a factory of thought, a prompter of conscience, an elucidator of social conduct, an armoury against despair and dullness, and a temple of the Ascent of Man. . . . [The artists of the theatre should be considered] not merely actors and actresses, but men and women; not hired buffoons and posturers . . . but hierophants of a cult as eternal and sacred as any professed religion in the world.'—B. Shaw, Preface to *Dramatic Opinions and Essays*.

Bergson says:

> Human vanity, though it is a natural product of social life, is an inconvenience to society, just as certain slight poisons, continually secreted by the human organism, would destroy it in the long run, if they were not neutralized by other secretions. Laughter is unceasingly doing work of this kind. The specific remedy for vanity is laughter. . . .

> But all failings may become laughable, and even, occasionally, many a good quality. . . . It is the business of laughter, [it is the business, therefore, of the comic poet,] to convert rigidity into plasticity, to readapt the individual to the whole; in short, to round off the corners wherever they are met with. . . . The comic character always errs through obstinacy of mind or of disposition, through absentmindedness, in short, through automatism. At the root of the comic there is a 'sort of rigidity which compels its victims . . . to shut their ears and refuse to listen. . . . This rigidity is the comic, and laughter is its corrective.

Meredith says:

> Whenever men wax out of proportion, overblown, affected, pretentious, bombastical, hypocritical, pedantic, fantastically delicate . . . self-deceived or hoodwinked, given to run riot in idolatries, drifting into vanities, congregating in absurdities, planning shortsightedly, plotting dementedly, . . . at variance with their professions, violating the unwritten but perceptible laws binding them in consideration one to another; . . . offending sound reason, fair justice; are false in humility or mined with conceit, individually or in the bulk . . . the Comic Spirit will look humanely malign and cast an oblique light on them, followed by volleys of silvery laughter. . . . Comedy is the fountain of sound sense, not the less perfectly sound on account of the sparkle.

While M. removes curtain from portrait of Molière,

D. announces:

> We celebrate to-day the memory of Molière.
>
> In the literature of France his is the greatest name:
>
> In the literature of social comedy, again the greatest:
>
> In the entire literature of modern drama the greatest after that of Shakespeare.
>
> We do honour to one of the world's greatest, bravest, and best men.

S. Discourse.

> Life of Molière is briefly and vividly told.
>
> He was actor and stage manager as well as dramatist. Married young wife—one of his own actresses; was, perhaps, unhappy in his marital relations, but the vile scandals told of him and her are almost certainly baseless. His attacks on hypocrisy, etc., made him enemies, especially among the clergy; his success caused jealousy; but the best men were on his side, and the young king, Louis XIV., stuck to him. His attacks on doctors were based on his own experience of their incompetence and pedantry. Death struck him when acting his last play.

Selections from Molière are now given. They may be preceded by the reading of the following passages, particularly if the selections and the passages are in agreement.

D. reads:

> [There is what] we shall call the *professional comic . . . professional vanity*. Each one of M. Jourdain's teachers exalts his own art above all the rest. In a play of Labiche there is a character who cannot understand how it is possible to be anything else than a timber-merchant. Naturally he is a timber-merchant himself. Note that vanity here tends to merge into *solemnity*. . . . Molière's doctors treat the patient as though he had been made for the doctors, and Nature herself as an appendage to medicine.

SELECTION

D. reads:

> At the root of the comic there is a sort of rigidity which compels its victims to keep strictly to one path, to follow it straight along, to shut their ears and refuse to listen. In Molière's plays how many comic scenes can be reduced to this simple type—a character following up his one idea, and continually recurring to it.

SELECTION

[*The tragic notes in Molière's life.*—It may not be desired to make much of these tragic notes: his young wife's coquetry and possible infidelity; the hatred of ecclesiastics and rivals; the forbidding by the Archbishop of any ceremony at his death—the ceremony was actually of the barest, and his grave is unknown. But, if time allows, an element of interest will be added by a recital of these facts and the playing of a funeral march, the audience standing. Then, in a more cheerful and triumphant spirit, will follow the eulogy.]

D. announces:

> Let us hear some of the praises lavished by men of the past and the present on Molière.

D. The words of his friend and fellow-actor, La Grange.

> M. All the actors loved their chief, who united to extraordinary genius an honourable character and charming manner which compelled them all to protest that they would never leave him, but always share his fortunes.

D. The words of his great contemporary, the dramatist Racine:

> It is impossible for Molière to write a bad play.

D. The words of Voltaire:

> M. He was a philosopher in both theory and practice.

D. The words of Sainte-Beuve:

> M. Molière is a man of his own period, for he painted its eccentricities and employed its costumes; but he is still more a man of all periods, of human nature itself. . . . To him have been applied in a serious sense his own words in *Tartufe:* A man—in short, a man! (More may be quoted—in French if preferred.)

D. The words of Frederick Harrison:

> [Molière] never ceases to be a man—wise, tender, and good in every fibre.

D. The words of Andrew Lang:

> M. Molière is probably the greatest of all comic writers within the limits of social and refined, as distinguished from romantic comedy like that of Shakespeare, and political comedy like that of Aristophanes. He has the humour which is but a sense of the true value of life, and now takes the form of the most vivacious wit and the keenest observation, now of melancholy and pity and wonder at the fortunes of mortal men.
>
> Besides his contemplative genius, he possessed an unerring knowledge of the theatre, the knowledge of a great actor, and a great manager.
>
> His private character was remarkable for gentleness, probity, generosity, and delicacy. The charm of his conversation is attested by the names of his friends, who were all the wits of the age, and the greater their genius the greater their love of Molière.
>
> Article, *Ency. Britt.*

D. The words of Meredith:

> M. Molière strips Folly to the skin. . . . He conceives purely and he writes purely, in the simplest language, the simplest of French verse. The source of his wit is clear reason . . . and it springs to vindicate reason, common-sense, rightness, and justice; for no vain purpose ever. His moral . . . is in the heart of his work, throbbing with every pulsation. If Life is likened to the comedy of Molière, there is no scandal in the comparison. . . . Molière's wit is like a running brook, with innumerable fresh lights on it at every turn. It does not run in search of obstructions . . . but when dead leaves and viler substances are heaped along the course, its natural song is heightened. Without effort . . . it is full of healing, the wit of good breeding, the wit of wisdom. . . .
>
> There never will be civilization where Comedy is not possible. . . . Molière was contented to revenge himself on the critics of the *Ecole des Femmes* by writing the *Critique de l'Ecole des Femmes*, one of the wisest as well as the playfullest of studies in criticism. A perception of the comic spirit gives high fellowship. . . . Molière's laughter in his purest comedies is ethereal, as light to our nature, as colour to our thoughts.

D. Other words in praise of Molière:

> M. Glorious in French literature is the age of Louis Quatorze, and its greatest glories are the comic dramas of Molière. He created modern comedy [as distinct from the romantic comedy of Shakespeare: he created it] with unrivalled mastery of the subtlest humour, the most fantastic farce, and the most searching satire; he portrayed humanity so vividly, and interpreted it so acutely and with such wide range that the significance of his plays is inexhaustible. . . . Born in Paris in January, 1622, after three centuries his genius is un-

dimmed. His understanding of human nature seems as penetrative and powerful to-day as ever, his great gallery of familiar types as fresh and true. [And the reason is] that the genius of this upholsterer's son was rooted firmly in his own humanity.

Some of the whims and follies he ridiculed have gone out of fashion, but folly never ceases. . . . He suffered much . . . yet he remained the imperturbable artist, the humanity of his work never obscured by resentment as it was never falsified by sentiment, only tinged below the surface by a pathetic melancholy. Not with remote idealism, but in the name of common-sense and common truth and common honesty, he . . . showed . . . the follies and faults of humanity in all their ridiculous emptiness, perversity, and evil. . . . His weapon was laughter. He combated egotism and hypocrisy and vanity in all their shapes. . . . Only the protection of the king saved him from prosecution by the ecclesiastical authorities, imprisonment, probably death. He attacked the puritanism of the Jansenists and the worldliness of the Jesuits. . . . His was a sane, sweet, wholesome view of man. . . . He was more than a comic dramatist; he was a comic philosopher.

ANTHONY CLYNE: *Bookman*, January, 1922.

D. Lastly, the words of Molière's friend, the writer Boileau:

M. Avant qu'un peu de terre, obtenu par prière,
Pour jamais sous la tombe eût enfermé Molière,
Mille de ces beaux traits, aujourd'hui si vantés,
Furent de sots esprits à nos yeux rebutés.
L'ignorance et l'erreur, à ses naissantes pièces,
En habits de marquis, en robes de comtesses,
Venait pour diffamer son chef d'œuvre nouveau,
Et secouaient la tête à l'endroit le plus beau.
Le commandeur voulait la scène plus exacte;
Le vicomte, indigné, sortait au second acte;
L'un, défenseur zélé des bigots mis en jeu,
Pour prix de ses bons mots le condamnait au feu;
L'autre, fougueux marquis, lui déclarant la guerre,
Voulait venger la cour immolée au parterre.
Mais, sitôt que d'un trait de ses fatales mains
La Parque l'eut rayé du nombre des humains,
On reconnut le prix de sa Muse éclipsée.
L'aimable Comédie, avec lui terrassée,
En vain d'un coup si rude espéra revenir,
Et sur ses brodequins ne put plus se tenir.

BOILEAU: *Epître à M. Racine.*

All stand to the chords of stirring music (Beethoven's—not Haydn's—'The Heavens are Telling' is as suitable as any), while M. *places the wreath round Molière's portrait.*

D. *reads again the opening words (above) from Shakespeare.*

Instrumental Music.

THE END.

Reports of Celebrations of the Molière Tercentenary

Yorkshire Branch

On Thursday evening, March 2, 1922, in the refectory of Leeds University, the Reading Circle in connection with the Yorkshire Branch held a dinner, after which readings from *Les Femmes Savantes*, *Le Bourgeois Gentilhomme*, and *L'Avare* were given by the members in costume.

A most enjoyable evening was spent.

On May 8, 1922, at 8.0 p.m., Professor Rudler, of Oxford, gave a delightful lecture in French on Molière, in the Chemistry theatre of Leeds University. The lecturer touched upon Molière as a philosopher, a moralist, and a satirist, but he chiefly insisted on the point that, in his opinion, Molière's fame depends pre-eminently on his unique capacity of perceiving and revealing the comic in situations and characters. This opinion the speaker developed with a French logic and clarity, supporting it by various illustrations drawn from Molière's works, to the thorough enjoyment of a large and enthusiastic audience.

Professor Barbier was in the chair. Mr. Ager proposed a vote of thanks to Professor Rudler, which was seconded by Mr. Solham.

E. A. McCallum,
Hon. Secretary.

Molière at Johannesburg

It was after about a month's work that I began to realize that drastic measures must be used to bring some life into the French classes at Roedean, Johannesburg. There was plenty of life in the school and in the garden; the games and the gym. were excellent, but French seemed to consist chiefly in learning verbs, 'doing' translation, and trying to talk the language, in the French cottage and at dinner-time, with a more or less colonial accent and without any basis for eliminating faulty pronunciation. The only remedy was a strenuous course of phonetics, with a preliminary talk to arouse interest in sounds generally and to urge the beauty of good, clear speech in any language. So, fighting down the inclination to be slack, brought about by altitude and sunshine, refusing to allow the imagination to conjure up pictures of what might happen by giving phonetic lessons in open-air class-rooms through which the red dust of Johannesburg swept unchecked, we started.

Like the Athenians of old, the Johannesburger rises to anything new and noisy, and so phonetics rapidly became popular; but interest and attention had to be maintained, and a French matinée was promised as a reward to the hard-workers. It was the moment to celebrate Molière, almost as unheard of as phonetics, but quite as likely to appeal to the

Roedean imagination and sense of humour. Scenes from two different plays were selected as being suitable for a start, and as likely to interest and amuse. Whether Molière would have recognized his work is quite doubtful; whether he would have approved of action songs by Dalcroze as a 'curtain-raiser' is, too, a matter of doubt. But it is quite certain that the audience did, and that the learning and acting of both plays and songs did a great deal towards improving and popularizing the study of spoken French as well as of French literature. Quite a good deal of enthusiasm grew in the school for Molière and his plays, largely because fun and wit had not apparently until then been associated with French. The following were the scenes chosen and acted to a large audience of girls and visitors, among whom were several of the French residents in the town.

Le Bourgeois Gentilhomme (M. Jourdain and Le Maître de Philosophie). —This scene was enjoyed very much because everyone had been working hard at phonetics and were delighted to find that Molière, too, understood them so well. And although the foundation of this scene had been largely taken from some old grammar book, it made no difference to the fact that Molière had used it in a most amusing and exaggerated way to bring out and develop this part of his play, and to show how strenuously M. Jourdain worked to become one of the *gens de qualité*.

These scenes were so popular that the school immediately wanted to act a whole play from the works of Molière.

Les Femmes Savantes.—We were using Molière to illustrate the beauties of the French language, so it was natural to choose this play in preference to those dealing specially with doctors or lawyers or marriage intrigues. The girl chosen to represent Trissotin was musical and artistic and so able to enter into the spirit of the flattered and exaggerated poet of the *précieuse* period; her voice and manner were pleasing, and her French pronunciation almost free from colonial accent. The character of Vadius was well taken, too, by a heavier and more deliberate speaker. The two girls, Bertha Hagart and Maud Sumner, ought certainly to be heard of again, for both are quite exceptional in many ways. They had worked up their parts very largely by themselves, and delighted the audience with the very realistic way they acted the quarrel scene in Philaminte's drawing-room.

Very little time had been given to rehearsing or to the dresses, but quite a good deal to reading and talking about Molière and his plays, so that this introduction to his enormous work was a fairly good one, and certainly created a strong desire to know more about him. It was good, too, because the literature of the French language had been so little thought about, and these scenes made even the younger children want to be able to read French for themselves.

This was perhaps one of the most unique celebrations of Molière which

took place last year, but it was an interesting one, and one likely to be remembered as long perhaps as any.

E. C. STENT.

QUEEN ETHELBURGA'S SCHOOL,
HARROGATE.
April, 1922.

THE COUNTY SECONDARY SCHOOL, CLAPHAM

On Friday, March 17, a celebration of the tercentenary of Molière's birth took place at the County Secondary School, Clapham.

Dr. Hedgecock gave a most interesting address on Molière's life and work. It was much appreciated by the audience. The address was followed by three classes acting scenes from *Le Bourgeois Gentilhomme*, *L'Avare*, and *Les Femmes Savantes*.

M. GLADYS DEVONSHIRE.

ARMSTRONG COLLEGE, NEWCASTLE-UPON-TYNE

Molière's tercentenary was celebrated at this college by the giving of a public performance of *Le Bourgeois Gentilhomme* in the King's Hall. The piece was presented by the French Society, the chief rôles being taken by members of the French colony, and the minor rôles by Honours students.

The various seventeenth-century dances were arranged by Miss Phyllis Hatton, and were extremely well done.

Miss Lilias Macgregor was responsible for the production and stage management, and opinions were unanimous that the performance was very successful. The chief rôle was taken by M. Jean Valette, lecturer in the College, and that of Mme Jourdain by Mme Valette, and their acting was faultless. The rôle of the Count was taken by the Vice-Consul, M. Lancial, and that of the Marquise by Mlle de Loriol, while Mme Tomlinson, *répététrice* at the College, acted the part of Nicole to perfection.

It was a somewhat bold venture to ask students to act side by side with French natives, but it was the opinion of all that they acquitted themselves extraordinarily well.

The costumes were supplied by Messrs. C. Fox, Ltd., Wellington Street, London, and were found to be all that was required. There was a crowded and appreciative audience.

LILIAS MACGREGOR.

POLAM HALL SCHOOL, DARLINGTON

As the end of the year is usually such a busy time, it was decided that the Molière celebrations had better be held in this school before Easter. Accordingly, immediately after the Xmas holidays, by way of preparing for a 'celebration,' the upper classes began to study his life and works,

and by the end of term all had studied *Le Bourgeois Gentilhomme* and several *L'Avare* and *Les Précieuses Ridicules* as well.

Scenes from *Le Bourgeois* were chosen, as the most typical, to be acted before the School by the best pupils, and the girls worked hard and with good will all through February and March. Those in the Sixth Form who were not acting helped with the costumes and the stage. All were interested and anxious to make the day a success. Discretion was used as to those who should have the privilege of watching the play, and so, for the most part, only upper divisions down to IV.A were admitted. The various French mistresses gave an outline of the play to those not advanced enough to read it, so that everyone knew the story and something about its immortal writer.

When the curtain rose on the evening of April 1, it rose to show a beautiful engraving of Molière surrounded by a wreath of laurels. A short appreciation of his life and works was given before the actors came on. The scenes chosen took a little over an hour to act, and it is no exaggeration to say that both the actors and the School thoroughly enjoyed themselves, and the applause at the end showed the appreciation by the audience of all the time and labour given up by the Sixth Form in order that the School might have a pleasant and lasting remembrance of the tercentenary of the birth of Molière.

JANETTA M. BOYD.

Cosmopolitan Reviews

NOTEWORTHY ARTICLES

BASQUE

Boletin de la Sociedad de Estudios Vascos.

FRANCE

L'Éducation (avril).—'La Pédagogie de Rabelais,' par L. Dugas.

L'Éducation (mai).—'Molière et l'Éducation,' par L. Dugas.

Les Langues Modernes (mars).—'Notes Anglaises,' par G. Jousseaume; 'Notes Italiennes,' par P. Paoli.

Les Langues Modernes (avril).—'Le Collège Allemand,' par G. Hirtz.

Revue Bleue (6 mai).—'Le Roman: Scènes de la Vie provinciale,' par Firmin Roz; 'Le Théâtre: Deux Leçons,' par Gaston Rageot.

Revue de l'Enseignement des Langues Vivantes (avril).—'L'Angleterre et l'Opinion française.'

Revue de l'Enseignement des Langues Vivantes (mai).—'Ce qu'on entend par humanités modernes,' par A. Miquelard.

La Vie Universitaire (mars).—'La Réforme de l'Enseignement: Déclaration de Monsieur F. Brunot.

GREAT BRITAIN

London Mercury (April).—'Robert Louis Stevenson,' by John Freeman.

London Mercury (May).—'Maupassant,' by Benedetto Croce; 'Letter from Germany,' by Hermann Bahr.

Discovery (March).—'The Discovery of History,' by W. Flinders Petrie.

Discovery (April).—'The Renascence of the English Short Story,' by Thomas Moult.

Discovery (May).—'Biology in Shakespeare,' by D. Fraser Harris.

HOLLAND

English Studies (April).—Excellent Bibliography.

SPAIN

Revista de Filología Española (Tomo VIII., 1921, Cuaderno 4°).—'Observaciones sobre el español en América.'

UNITED STATES

Educational Review (March).—'China's Educational Challenge,' by Frank B. Lenz.
Educational Review (April).—'Qualifications of the American Modern Language Teacher,' by J. B. E. Jonas.
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GENERAL

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PALMER, HAROLD E.: English Intonation, with Systematic Exercises. Pp. xiv+105. Cloth, price 5s. net. W. Heffer and Sons.

Reviews

HAROLD E. PALMER: *The Oral Method of Teaching Languages.* Pp. ix+134. 5s. Heffer and Sons, Cambridge.

Mr. Palmer's book is divided into two parts. The first is occupied with description and definition of the oral method, which the author is careful to distinguish from the direct method. 'The direct method allows the pupil to supplement ear-work by eye-work; the oral method insists on unaided ear-work.' Hence, whatever the direct method may be, the oral method is incomplete; it is a means to an end. Mr. Palmer maintains that it should be the first step to the ultimate mastery of a language, and this because it is the natural method: 'It will awaken and re-educate those spontaneous capacities for language study which are inherent in the human race; those innate powers manifested in the earliest years of childhood, but which are generally allowed by disuse to recede into a latent state.' The author has discussed the fundamental principles of his theory in other books, one of which was recently reviewed in these pages, and the details of the whole matter have been a constant subject of discussion by our Association almost from the time of its foundation. Three types of oral courses are stated to be possible, and intended respectively to initiate absolute beginners, to correct bad habits, and to improve those already proficient. Suggestions for the general conduct of such courses are then given.

The second part of the book consists of a classification of the various exercises which can be used in teaching by oral methods. This is a piece of work which has not been done before, so far as we know. Mr. Palmer's analysis appears to be exhaustive, and we are unable to recall any type of question which does not find a place here. The result of his labours should be of the greatest use to all who teach by oral methods. H. J. C.

JULES VERNE: *De la Terre à la Lune.* Ed. J. B. Patterson. Oxford French Plain Texts. Pp. 43. 1s. Clarendon Press.

This text reduces the original volume to very narrow limits, but the thread of the story is retained, though the pseudo-scientific clouds which once obscured its improbability have been cleared away. A suitable text for middle forms.

Poèmes à Lire et à Dire, 1820-1870, with vocabulary. Ed. H. L. Hutton. Oxford Junior French Series. Pp. 127. 2s. 3d. Clarendon Press.

The selection contains poems from the works of Lamartine, Vigny, Victor Hugo, Alfred de Musset, and Gautier, and these are followed by autobiographical extracts from the writers in question. The selection is representative, though we should have preferred to see more of Vigny and less of Gautier. But any form that studies this book will secure a good introduction to the chief lyric poets of the Romantic movement.

A. NEVILLE J. WHYMANT: *Colloquial Chinese* (*Northern*). Pp. 106. 3s. 6d. Kegan Paul, Trench, Trübner and Co.

We know nothing of Chinese, and have no intention of attempting to learn it; but if we were obliged to begin, this little manual seems to provide a clear introduction. While it makes no attempt to disguise the difficulties with which the language obviously bristles, it provides a clear road through the initial difficulties. Anyone who uses this book in accordance with the author's directions could secure a sound footing in the so-called 'colloquial' style; but it is clear from the outset that some help from a competent oral teacher is indispensable.

A. DE LAMARTINE: *Poèmes Choisis.* Ed. J. L. André Barbier. Pp. lvi+165. 3s. 6d. Manchester University Press.

Intended for the upper classes of schools and for University students, this selection of Lamartine's poems is well adapted to provide a general view of the development of the poet's genius. There is a full and competent Introduction, in which the editor provides all the information upon the poet's career that the average student can require, and further discusses other points of particular interest; the question, for instance, why Lamartine's lyric poetry was apparently influenced to so small an extent by the stirring events among which he lived, and the truth of his reputation as an *improvisateur*, which his own utterances upon his methods

of work did much to support, are here very well handled. The notes give a useful introduction to each poem, and there is a full bibliography. The book is one that we can fully recommend.

MME. GUTCH: *L'Entente Cordiale des Bébés.* A selection of English nursery rhymes done into French. Pp. 20. 6d. Herbert Russell.

This is an amusing *tour de force*, but the majority of the versions violate all the rules of French verse. The publisher's leaflet says: 'In reading them aloud, it is advisable to remember that the jingle of doggerel is dependent upon stress rather than upon the number of syllables.' Hiatus and rhyme are treated in the same free and easy manner as is metre. The following is an average specimen:

'Minette! Minette! d'où viens-tu?
"J'ai été à Londres, où la Reine j'ai vu."
Minette! Minette! qu'as-tu fait, dis?
"Sous une chaise j'ai effrayé une petite souris."'

It can at any rate be said that these irregularities are very similar to those found in Anglo-Norman poetry, and are apparently due to similar causes.

SHAKESPEARE: *A Midsummer Night's Dream.* Ed. G. H. Cowling. Pp. 116. 1s. 6d. Methuen and Co.

This edition begins with an account of Shakespeare's life and of the Elizabethan stage. These matters and the prolegomena to the play itself are well treated. The notes and glossarial explanations are adequate, though they leave some scope for the teacher to make additions. We are inclined to think that Shakespeare knew more of Lord Berners' translation of *Huon de Bordeaux* than the editor appears to suppose. If he compares Act II., Scene 1, lines 188 and 222, with Huon's adventures on the rock of the Adamant in the second part of Berners' translation, he will find at least some verbal coincidences which are interesting. In general, the edition is quite on the right lines for schools which have now realized that 'the play's the thing.'

The Complete Poems of Edgar Allan Poe. Ed. J. H. Whitty. Pp. lxxxvi+190. 7s. 6d. Constable and Co.

The American editor has here given an introductory memoir, to provide material for which contemporary periodical literature has obviously been ransacked with great industry and perseverance. Other people's recollections and opinions of Poe are set down in full, and it is improbable that any further information upon the poet remains to be collected. The editor leaves the reader to form his own judgment upon the character of the man; we have not seen Mr. Whitty's larger edition, in which possibly his own critical view is expounded. The text of the poems is established from Poe's own revisions made during the later years of his life, and the editor has added twenty-one new poems which he has succeeded in attributing conclusively to Poe. The book is well printed and of convenient size for the pocket, and will no doubt take its place as the standard edition of Poe's poetical works.

The Modern and Mediæval Languages Tripos

THE course of one discussion, during the January meeting of the Association, disclosed considerable, and perhaps excusable, ignorance on the part of some members concerning the nature of this Tripos. As Colleges usually elect their scholars and exhibitioners with an eye to their possible performances in the Tripos examinations, the subject is of some importance to schools, and the simplest method of obtaining information about it is to procure and read the University regulations. These are too long to print here, and as they are somewhat complicated, this article may at any rate be regarded as a general introduction and guide to their intricacies.

The general principle of the regulations governing this Tripos is the requirement that candidates who seek a degree by means of it should offer two languages. The study of each is divided into two parts, one almost entirely linguistic, the papers on which test the candi-

date's powers of translation, composition, and essay-writing in the foreign language. The other part is concerned with the 'literature, life, and history,' or 'literature, thought, and history,' of the nation whose language is offered, and is divided into periods which allow a certain freedom of choice. The Tripos consists of two parts, Part I. being an examination in the practical knowledge of the two languages, while Part II. deals with the literary and historical side. It is also possible to offer one language in all its details as Part I. of the Tripos, the second language similarly forming Part II. In this case the Tripos is said to be taken in 'Sections.'

Provision is made this year for examination in French, German, Italian, Spanish, Russian, and Swedish. Other modern languages may be offered if permission is obtained beforehand. There are also a number of supplementary subjects which may be taken in combination with the two languages studied; such are Old French, Old Provençal, Old German, Vulgar Latin, and Romance Philology. Alternative to the literature and history of Part II. is the examination in Historical and Comparative Philology, some of the subjects of which are identical with Part II. subjects; additional are the History of the English Language, of the Teutonic or of the Celtic languages, Latin, Greek, and Sanskrit in relation to other Indo-European languages, the principles of language and phonetics. There is an oral examination, which need not be passed to obtain honours, but the language in which a candidate passes in the written examination will not be stated in the class list unless he has already passed the oral examination in that language.

This may suffice as a general outline of the Tripos, and those who desire more detailed knowledge are referred to the regulations. It is obviously an examination of very wide scope; a candidate, for instance, who offers French and German has, in Part II., to offer five of the following (unless he takes one or more of the supplementary subjects).

(i.) French literature, thought, and history, from 1495 to 1688.

(ii.) French literature, thought, and history, from 1688 to 1870.

(iii.) A special period or subject in French literature.

(iv.) French history since 1800, with special reference to social and economic conditions since 1848.

(v.) French literature, life, and history, before 1495, in connection with specified works from which passages shall be set for translation and explanation, or discussion.

(vi.) German literature, thought, and history, from 1500 to 1880.

(vii.) A special period or subject in German literature.

(viii.) German history since 1880, with special reference to social and economic conditions since 1848.

(ix.) German literature, life, and history, before 1500, in connection with specified works, from which passages shall be set for translation and explanation.

Further subdivision of these periods is proposed; they will thus be shorter, and more detailed study will be possible.

A candidate may thus consult his own interests, as they incline to the mediæval or the modern; in either case he may be expected to deal not merely with the literary and political history, but also with philosophy, art, religion, or any other influence affecting the life of a nation. Though the majority take this Tripos in three years, four years could be fully occupied in preparation for it. Hence it is well for scholarship candidates to have studied, at least in outline, the history of the countries with the languages of which they are concerned. It is also quite possible for a man who has a good command of one language to begin the study of a new language after commencing residence as an undergraduate, especially if he is able to spend some time abroad during the vacations. Finally, the degree regulations allow the combination of this Tripos with a part of some other Tripos; thus, French may be offered as a 'section' for Part I., followed by a portion of the History or English Tripos for Part II.; combinations of this kind are both frequent and usual.

H. J. Chaytor.

Holiday Courses at Home and Abroad

ENGLISH

THE University of LONDON will hold courses on aspects of

ENGLISH LIFE AND CIVILIZATION

suitable for students from foreign countries, at University College, London, during the three terms of the Session 1922-1923. The courses will begin on October 2 next.

There will be a Summer Vacation Course in

ENGLISH PHONETICS

for English teachers, under the auspices of the University of London, at University College, from Wednesday, August 2 to Tuesday, August 15.

There will be a Summer Vacation Course in

SPOKEN ENGLISH

for foreigners, under the direction of the University of London, at University College, from Tuesday, August 1 to Monday, August 14.

Full particulars of all the above may be obtained from the Secretary, Walter W. Seton, Esq., University College, London, W.C. 1.

FRENCH

The University of LILLE will hold Foreign Holiday Courses in French at

BOULOGNE-SUR-MER

from July 17 to August 27. Particulars may be obtained from Professor Ch. Guerlin de Guer, 103, Rue de Paris, La Madeleine (Nord), France.

The University of DIJON will hold Holiday Courses for foreigners at

DIJON

from July 3 to September 30. Courses may be commenced at any time between those dates. For particulars apply M. P. Martenot, au Comité de Patronage, 3, Rue de Metz, Dijon.

The University of LONDON will hold a Summer Vacation Course for teachers and students of French, from August 2 to August 15, at University College,

LONDON

Apply to W. W. Seton, Esq., University College, London, W.C. 1.

The Université de POITIERS will hold a Summer Holiday Course for foreigners at

TOURS

from July 2 to end of September. Apply to M. le Professeur Sourdillon, Lycée Descartes, Tours.

The Société de l'ABBAYE DE PONTIGNY announces the resumption of

LES ENTRETIENS D'ÉTÉ

Conducted on the lines of the 'Summer Schools' in England, the *Entretiens d'Été* bring together in the ancient Abbaye de Pontigny people of all shades of opinion and of all tastes, who have in common, however, the desire to come into contact with thoughtful people of all nationalities, to discuss in an atmosphere of calm and repose questions of social, literary, and artistic import. Particulars can be obtained from the Secretary, 21, Rue Visconti, Paris (VI^{e}).

ITALIAN

There will be a Holiday Course for foreigners at the Royal Institute for Advanced Studies, Piazza San Marco, 2,

FLORENCE

from August 16 to September 30. Particulars from Il Segretario Corsi Estivi per Stanieri, Presso la Segreteria del R. Istituto di Studi Superiori, Piazza San Marco, 2, Florence.

SPANISH

The University of LIVERPOOL will hold a Summer School of Spanish from July 27 to August 12 at the University,

LIVERPOOL

followed, between August 17 and September 13, by a Course at

SANTANDER

Either Course may be taken separately. Particulars from E. Allison Peers, Esq., Director, The University, Liverpool.

The JUNTA PARA AMPLIACIÓN DE ESTUDIOS will hold a Holiday Course for foreigners at

MADRID

from July 8 to August 19. Apply for particulars to El Secretario del Curso para extranjeros, Centro de Estudios Históricos, Almagro, 26, Madrid, or to The Spanish Travel Bureau, 11, Queen Victoria Street, London, E.C. 4.

INFORMATION REGARDING HOLIDAY COURSES

The Modern Language Association is gathering together from its members detailed information concerning many of the Foreign Holiday Courses which are merely announced in the pages of MODERN LANGUAGES. Opinions concerning the practical value of the instruction given, details concerning the organization, information regarding travel and accommodation are desired, and members will render a great service if they will do all in their power to facilitate this work.

Members *requiring* information are invited to apply to the Editor of MODERN LANGUAGES, who will give, in confidence, such details as have been communicated to him by other members concerning the Course in question. A stamped addressed envelope must accompany every inquiry.

Information can now be supplied concerning the Courses at Besançon, Tours, Caen, Basel, Dijon, Bagnères-de-Bigorre, and Paris (Alliance française and Guilde Internationale).

Institut Français du Royaume Uni

THE Cours d'Etudes Françaises Modernes organized by the Institut Français has nearly completed its first year. The whole course, which spreads over two years, will be in full swing when the next October term begins. It will then comprise a survey of French literature from the beginning of the nineteenth century to the present day, of the history of France from 1815 till 1914, of French thought in the nineteenth century, and of French Geography.

In the syllabus of the course in literature, one comes across the names not only of romanticists like Hugo and Musset, but also of writers of the present day such as Anatole France, Mme. de Noailles, André Gide, Duhamel. The study of French thought includes not only philosophy and sociology, but also the development of Science, and the name of Pasteur occurs, as well as that of Saint-Simon and M. Bergson.

Special care has been taken in the planning of the course to avoid making it too dogmatic. Thus, an hour's lecture on French literature is followed by an hour given to practical work, model lectures by the students, criticism of essays, discussions, etc., dealing with the period or the author studied. The whole course is a real introduction to Modern and Contemporary France.

Students can take a diploma at the end of two years' course, but 'auditeurs' are admitted to the lectures, as well as to lectures of the University Extension type which bear chiefly on the picturesque and artistic side. The Institut Français is thus providing for all interested in everything French, particularly for Modern Language Teachers, a unique chance to acquire the knowledge and the atmosphere of Modern France.

Correspondence

[Correspondence from readers, whether members of the M.L.A. or not, is welcomed. Letters should be typewritten, and must not, as a rule, exceed 300 words in length.]

To the Editor of MODERN LANGUAGES

SIR,

I am entirely in favour of the policy of the M.L.A. with regard to the employment of foreign teachers of Modern Languages in English schools. I think, however, that the documents published in the December number of MODERN LANGUAGES under the heading 'Language Teachers from Abroad' hardly give a fair impression of the aims and work of the École de Préparation des Professeurs de Français à l'Étranger, recently founded at the Sorbonne. As a pupil of the school, I should like to call attention to the following facts:

The school is not intended solely for training teachers of French nationality. Last year the numbers were thirty French students and eighty students of other nationalities. Of these, about fifty tried the examination and, so far as I remember, twenty-seven passed. The foreigners naturally returned to their own countries—Spain, Czecho-Slovakia, America, Canada, New Zealand, and England—proud to be recognized by the Sorbonne as teachers of the French language. The French students did not seem to be aiming at finding posts 'more particularly in England' than elsewhere. They went to Spain, Holland, Constantinople, and America, as well as to England.

Headmasters and headmistresses in England should know that the French authorities recognize this certificate as being equivalent to a 'Licence' or pass degree, specialized for teaching purposes. In the hands of an English teacher it would therefore be no mean qualification, since it would afford proof of academic study in Paris of the French language and literature, with, at the same time, a valuable acquaintance with French methods of teaching their mother-tongue. Moreover, there will always be some headmasters and headmistresses who prefer a teacher of French nationality, and this certificate will assure them that the said teacher is well trained and well qualified.

For English students who have taken a degree at home or who already have a good grasp of the French language, the course at the École de Préparation is more interesting than any other that offers one year of study. The work is advanced, and, instead of studying wholly with compatriots, the student of the École de Préparation has the advantage of competing with, and working side by side with, French students.

I hope, Sir, that you will agree with me that readers of MODERN LANGUAGES should be informed of the good points of this innovation in French examinations, as well as put on their guard against its dangers.

Yours faithfully,

CATHARINE B. THOMSON.

LYCÉE JEANNE HACHETTE,
BEAUVAIS (OISE), FRANCE.
March 11, 1922.

DEFICIENCIES IN FRENCH DICTIONARIES

To the Editor of MODERN LANGUAGES

SIR,

I have recently been reading the volume on North-Eastern France that Mr. Muirhead has added to his excellent series of Blue Guides. In it is given under each town the name of its inhabitants—as 'messin,' from Metz, or 'bizontin,' from Besançon. How few, if any, dictionaries give these important adjectives. Many times have my students looked in Cassell or Gasc, Bellows or James and Molé, for 'arrageois,' 'palois,' 'malouin,' or 'spinalien,' and in vain. It is not necessary to include the more complicated ones, such as 'castrotheodoricien' or 'musipontain,' with which we used to stump one another at school; but the more usual should find a place in every dictionary. But as Messrs. Ritchie and Moore say in the Preface to their well-known *Translations into French*, there is no adequate French-English Dictionary. And we may have to wait for it until one of the University presses undertakes this much-needed work.

Yours truly,

DE V. PAYEN-PAYNE.

KENSINGTON COACHING
COLLEGE, S.W.

To the Editor of MODERN LANGUAGES

DEAR SIR,

In answer to Miss M. M. King's letter in the April number of MODERN LANGUAGES, may I briefly say that in the first six weeks of the beginner's study of a foreign language it is neither necessary nor wise to give the whole of every lesson to the 'practice of sounds' alone. Vocabulary, provided that it involves the use of *no sounds that have not been properly practised*, goes on all the time, certainly after the first week.

The period spent on forming habits of accuracy cannot be limited to six weeks, with any hope of those habits proving sure or lasting. In a long and wide experience, I have often known classes that could learn to produce French sounds quite fairly in six weeks, but I have never found one (except in the hands of the quite exceptional teacher) that could be safely confronted with the Nomic script at the end of that period.

The anomalies of the Nomic script present interest of such a conflicting character, that to the average child the question of sound and its accurate production soon becomes a matter of quite secondary concern; and far from being able to advance more quickly, the teacher finds himself retarded at every step.

For economy of time it is necessary: (*a*) To spread the practice of sound-production over such a period that this production becomes instinctive; (*b*) to prepare for the use of the Nomic script by careful, methodical comparison of symbols and spelling, followed by daily drill, dictation, and reading.

The only conditions under which the French Nomic script can be satisfactorily put into use after six weeks' study of French Phonetics is where it is possible to introduce English Phonetics (based on the practice of tense sounds) in the year before the study of the first foreign language is begun—*i.e.*, in lower forms of secondary schools, or in the forms of elementary schools from which scholars are drafted up into secondary schools.

Yours truly,

L. H. ALLISON.

BRAMHOPE, LEEDS.

Information Bureau

THIS page will be open for the exchange of items of information likely to be useful to members of the M.L.A. QUESTIONS, which must not exceed thirty-five words in length, should be addressed to the Editor, 19, Park Avenue, London, N. 13, and accompanied by a stamped envelope (not addressed). To be dealt with in a particular number of MODERN LANGUAGES, questions must reach the Editor five weeks before the date of publication.

REPLIES must not exceed seventy-five words in length, and should also be addressed to the Editor.

For the sake of the members of the Association in general, both QUESTIONS and REPLIES will be printed, but, in order to avoid delay, replies will be sent by post to the querists whenever time will be saved thereby. QUESTIONS and REPLIES must bear the name and address of the sender.

QUESTION.—17. Wanted: the address of any family or pension in Germany, preferably the Black Forest district, where two English girls might spend a few weeks in summer.—J. C. M.

WARNING

Modern Language Teachers, before applying for posts in schools controlled by the Education Authorities of West Hartlepool, South Shields, Southampton, Cornwall, Pembrokeshire, Hampshire, Cardiganshire, and Carmarthenshire, are invited to apply for information to the Secretary of the Modern Language Association.

THE MODERN LANGUAGE ASSOCIATION

Official Address: The Modern Language Association, 29, Gordon Square, London, W.C. 1.

Hon. Secretary: F. Renfield.

Hon. Treasurers: P. Linklater, G. F. Lovesey.

The Annual Subscription to the Association, payable on January 1 each year, is 15s. Persons joining after September 1 in any year pay 17s. 6d., which covers the remainder of that year and the whole of the following year.

Life Membership.—£8 8s.; after ten annual subscriptions, £4 4s.; after fifteen annual subscriptions, £3 3s.; after twenty annual subscriptions, £2 2s.

Subscriptions may be paid (i.) by banker's order; (ii.) by *crossed* cheque or postal order. Remittances and all communications concerning finance should be sent to the Hon. Treasurer at the office.

Applications for Membership should be sent (with remittance) to the Hon. Secretary at the office. For Application Forms apply to the office.

Changes of Address, Resignations, Complaints of non-receipt of MODERN LANGUAGES should be promptly communicated to the Hon. Secretary. Members are liable to pay their subscription for the year in which they resign.

Modern Language Review.—Members may subscribe to the *Review* at the reduced rate of 15s. per annum. This subscription is payable in advance, and should be sent with membership subscription, making 30s. in all.

International Exchange of Children and Students: Miss M. J. Saunders, Pontsarn, Woking.

Lantern Slides: H. L. HUTTON, 2, College Gardens, Dulwich, S.E. 21.

Residence Abroad: (*France*) Miss J. S. BEATTIE, 3, Dundonald Street, Edinburgh.

The Hon. Secretaries will be glad to receive from members the addresses of well-educated families on the Continent willing to receive English guests, which can be recommended to students and teachers wishing to study abroad. The addresses of houses where an English guest is not likely to meet any other English people are specially desired. Names of families should not be sent unless the member can recommend them from personal knowledge. Full particulars should be given.

Travelling Exhibition: J. E. MANSION, 10, Sudbrook Road, Wandsworth Common.

International Correspondence: (Girls) Miss HUTT, Greenhead High School, Huddersfield; (Boys) Miss SHEEHAN-DARE, Alexandra House, Hatfield.

Department of Experiment: Secretary, A. E. Orton, 163, Herbert Road, Plumstead, S.E. 18.

The Modern Humanities Research Association is a body federated to the Modern Language Association, its aim being to bring together scholars of different countries engaged in advanced studies in Modern Languages and Literature. Each Association is represented upon the other's governing body, and joint meetings and conferences are held from time to time. Members of the M.L.A. may join the M H.R.A. by paying 6s. instead of the usual subscription of 7s. 6d., but this sum must be paid through the Hon. Treasurer of the M.L.A. (preferably with the M.L.A. subscription—*i.e.*, £1 1s. in all) before January 31.

German Research Fund: This is a private fund administered by two Trustees, Professor J. G. Robertson, University College, London, and Professor G. Waterhouse, Trinity College, Dublin, assisted by a small advisory committee. Grants are made to enable young British scholars of non-professorial rank to publish the results of research bearing on the language and literature of Germany. Applicants need not be members of the Modern Language Association, but they must be natural-born subjects of the British Crown. All inquiries should be addressed to Professor Waterhouse.

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